Rev. 07/13/94 (Blue)
Rev. 07/19/94 (Pink)
Rev. 08/02/94 (Yellow)
Rev. 08/17/94 (Green)
Rev. 08/29/94 (Goldenrod)
Rev. 09/14/94 (Salmon)
Rev. 09/19/94 (Cherry)
Rev. 10/03/94 (Tan)
Rev. 10/04/94 (Lavender)
Rev. 10/13/94 (Lunar Blue)

BATMAN FOREVER

Written by

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1101703

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REVISED DRAFT

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WARNER BROS.
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1 EXT. ARKHAM ASYLUM - NIGHT 1

A castle of shadow. (OVER) RAIN, HOWLING evil wind. Red lightning CRACKS, illuminates the aged structure, the hanging lantern.

2 INT. ASYLUM CORRIDORS - NIGHT 2

DR. BURTON, the Chief Psychiatrist moves down the old hallway, face tense. He steps through a doorway into...

3 INT. MAXIMUM SECURITY- NIGHT 3

A GUARD stands before a heavy door.

GUARD
Hell of a night, huh Doc?

BURTON
Hell's in here.

Hydraulics HISS. The cell door unseals.

4 INT. SECURE ISOLATION CELL 4

Small. A single barred skylight casts the room in pallid moonlight.

A figure sits in shadow, bound by the wraps and ties of a straight jacket, his back to us.

Lightning flashes, brightening the room. THUNDER CRACKS.

DR. BURTON
Mr. Dent...

No answer. Burton steps closer.

DR. BURTON
Counselor...

Still nothing. Another step.

DR. BURTON
Harvey....

Burton touches his shoulder. Lightning flashes as....

THE BODY WHIPS around. An ORDERLY, gagged, sits bound to the chair with bedsheets.

The sheets around the chair have been rigged. Now they yank him up so he spins frantically from the ceiling fan. The roof overhead has been burned through, twisting iron supports open to the stormy night. Escape.

Lightning flashes again, illuminating a madman's scrawled writing on the wall.

WRITING - CLOSE. The Bat Must Die. THUNDER

The shadow of the spinning fan sweeps the old stone walls.

DISSOLVE TO:

5/6 EXT. GOTHAM CITY SKYLINE - SUNSET 5/6

Approaching gothic towers of granite and glass shimmer golden in the autumn sun.

Spinning rotor blades rise INTO FRAME. As the helicopter fills the frame, PUSH INTO the window. A man sits in profile, watching the news on a seatback video screen.

VIDEO SCREEN-CLOSE

7 7

NEWSCASTER
...And in Gotham City last night, ex-District Attorney Harvey Dent escaped from Arkham Asylum for the Criminally Insane....

The man turns. Handsome. Brilliant. BRUCE WAYNE.

THE HELICOPTER rises OUT OF FRAME. (OVER) the NEWSCASTER continues as we move into Gotham, labyrinthine buildings peeling back one by one.

NEWSCASTER (OVER)
Dent, once Gotham's leading contender for Mayor, was horribly scarred by underworld kingpin Boss Moroni during an indictment hearing two years ago.

8 CLOSER on a towering building in the heart of the city, its power generated by a small but mighty dam below. A glowing sign reads Wayne Enterprises. 8

HOLD on a single round window. MOVE IN

9 INT. BRUCE WAYNE'S OFFICE 9

Elegant. Oak. A wall monitor runs the same newscast.

10 INSERT SCREEN- 10

As Boss Maroni leaves the witness box, he tosses a vial of acid at Harvey. Batman hits the vial, knocking the throw wide but Harvey's own ill-timed block sends the acid back into his face. * * * *

NEWSCASTER (OVER)
Dent, whose resulting left-brain damage transformed him into a violent criminal, launched a grizzly crime spree before being captured by Batman.

10A Another image shows Harvey in a hospital bed, bandaged head being unwrapped. His fiance GILDA GOLD, recoils in horror. 10A

NEWSCASTER (OVER)
Reported to have sworn revenge on the Dark Knight, he is extremely dangerous. Repeat...

11 WIDER 11

BRUCE WAYNE ENTERS followed by his CHIEF EXECUTIVE, AIDES and his secretary MARGARET.

MARGARET
The President called. You left your tennis racket at the White House. He wanted me to assure you the arms ban will stay on the bill.
(manning a phone bank)
The Japanese Prime Minister again. On two. Holding.

EXECUTIVE
Five minutes to your inspection of the electronics division, sir.

AIDE #1
Need these authorizations yesterday.

AIDE #2
Tokyo's closing, sir. The Lexcorp stock...

Bruce takes a stack of contracts from Aide #1, signing some, discarding others. Very fast.

MARGARET
Gossip Gerty from Good Morning Gotham again. Holding. Must know who you're taking to the charity circus.

BRUCE
(handing back the contracts)
The rest can wait.
(off his watch)
Tokyo's not closing for 58 seconds.

An uncrated oil painting is revealed: a man in full body armor, backed by a battlefield spent by war.

EXECUTIVE
The painting you saw in the catalog, sir. The purchase price is two million dollars.

AIDE #1
The circus benefit committee would like you to make a speech, sir.

BRUCE
(going to the phone)
Who's who?

MARGARET
Prime Minister Kikuchi on two. Gossip Gerty from Good Morning Gotham on one.

BRUCE
(lifting the receiver)
Hi, gorgeous.

Margaret and Bruce exchange a look. Ooops.

BRUCE
Oh. Prime Minister. Ogenki des'ka? Senjitsuwa...jidou-kikin eno kifu...arigato gozaemashta.
(laughs)
See you on the golf course. Sayonara.

AIDE #2
Please sir. The stocks.

BRUCE
Cancel my dinner tonight, Margaret. Roses, apologies to Ms. Gotham.

MARGARET
You mean Ms. January?

BRUCE
Right.
(to Aide #1)
No speeches.
(to Executive)
Buy.
(to Aide #2)
Sell.

As Aide 2 races from the office, Bruce checks his watch.

BRUCE
Let's start that inspection.

AIDE #2 Mr. Wayne. AIDE #1 One more contract- EXECUTIVE The takeover bids- MARGARET The Circus

BRUCE
Stop!

Everybody freezes.

B1710374

BRUCE
Let's all just take a deep breath, okay?

Folks nod.

BRUCE
Good.

And with that, Bruce turns and walks out.

BRUCE
(to himself)
I gotta give myself a raise...

Behind him a sudden flurry as, YAMMERING, they all follow.

A12 INT. ELEVATOR HALL - LATE DAY A12

Bruce and entourage exit the elevator.

12 INT. WAYNE ENTERPRISES - ELECTRONICS DIVISION - DUSK 12

SHOTS of work-spaces.

Bruce, a Junior Exec ENTOURAGE trailing, tours the facility. FRED STICKLEY, a fuss-budget plant manager, leads.

STICKLEY
Your inspections are a departmental highlight.

BRUCE
Really?
(a warm smile)
You all need to get out more.

13 OMIT 13

14 INT. EDWARD NYGMA'S WORK STATION (CONTINUOUS) 14

A clutter of computer parts. Paperwork everywhere. Rubik's cubes, games, dozens of puzzle books all boasting the green suited caricature of "The Guesser".

15 OMIT 15

16 EDWARD NYGMA, awkward, brilliant, feverishly working and TALKING to himself. 16

EDWARD
We'll probably be dining at Wayne Manor together. Bruce, could you pass the gravy boat? What's that? I forgot, you have people who do that don't you? Yes. Yes. A party in my honor?

EDWARD (cont'd)
(bangs his head against the desk)
I should have rented a tuxedo. What? One of yours, Bruce? Why not? We are the same size.

17 The opposing wall is a shrine to Bruce Wayne: newspaper headlines, a GQ cover, magazine photos. 17

18 Approaching COMMOTION. 18

EDWARD
Oh my God. It's him.

19 BRUCE 19

passes a mechanized pedestal atop which rests a metal model of a sleek new airplane.

STICKLEY
The design appears flawless on paper, sir. But we can't achieve an anti-gravity field. The model plane should float but it doesn't.

He lifts the plane, turns it over in his hand. Begins tinkering as he continues walking.

BRUCE
Hmmm. Funny. Should work. Anybody try kicking it?

Folks CHUCKLE. Edward appears on the edge of the group. Stickley spots Edward. A cloud crosses his face.

STICKLEY
Well, Mr. Wayne, on to R&D?

Stickley rests his hand on Wayne's elbow. Begins to steer him away. Not in time.

Edward steps forward. A man so uncomfortable, his very skin seems to be a costume. He marches right up to Wayne, takes his hand, fawning, the burning eyes of a sycophant.

BRUCE
Mr...?

EDWARD
Bruce Wayne. In the flesh.

BRUCE
(easy going)
No. That's me. And you are?

EDWARD
Nygma. Edward. Edward Nygma. You hired me. Personally. Just like I tell everyone.

EDWARD (cont'd)
(sotto voce)
Well, we've never actually met, but your name was on the hire slip. I have it framed.

He still hasn't let go of Bruce's hand.

BRUCE
I'm gonna need that hand back, Ed.

EDWARD
What? Ah yes. Of course. I'm sorry. It's just that...you're my idol.
(off Stickley)
And some people have been trying to keep us apart.

BRUCE
So, Mr. Nygma, what's on your mind?

EDWARD
Precisely. What's on all our minds? Brainwaves. The future of Wayne Enterprises is Brainwaves!

It's hard to imagine anyone more awkward. Folks stare.

STICKLEY
I really do apologize, Mr. Wayne. I personally terminated his project this morning... *

20 Edward gestures to his cubicle. On his desktop, a la Rube Goldberg: a TV, jury-rigged to transceivers, diodes, and tangled wires running to two elaborate Flash Gordon type headbands. 20 *

21 21

EDWARD
Voila. My invention beams any TV signal directly into the human brain. By stimulating neurons --- manipulating brainwaves, if you will--- this device creates a fully holographic image that puts the audience inside the show. My Remote Encephalographic Stimulator Box will give Joe Q Public a realm where he is king. Not that someone like you would need it. Someone so intelligent. Witty. Charming. But for the lonely, the...

STICKLEY
Paranoid? The psychotic?

EDWARD *
I just need a bit of additional funding. For human trials. Let me show you....

Bruce seems about to speak when suddenly-

22 THE BATSIGNAL beams bright against the night clouds over Gotham city. 22

23 23

BRUCE
Listen, Ed. Let me see your technical schematics, on this...

EDWARD
I want you to know, we'll be full partners in this, Bruce. Look at us. Two of a kind. *

Bruce's eyes dart again toward the Batsignal.

BRUCE
Call my assistant, Margaret, she'll set something up.

EDWARD
(desperate)
Oh. Call your secretary. Is that it? *

BRUCE
Yes, we'll get together- *

EDWARD
(sudden rage)
No. Don't leave me! My invention! I need you!

Edward has grabbed Bruce's arm. The room goes dead quiet. Bruce's eyes narrow. Bruce dislodges gently.

BRUCE *
Tampering with people's brain waves * is mind manipulation. It raises too many question marks.
(heading off)
Factory looks great, folks. Keep up the good work.

With that Bruce turns, makes a final adjustment on the model plane, sets it back on the pedestal. Then he gives the pedestal a slight kick. The pedestal glows and the model plane rises, floating, into the air.

STICKLEY
Alright everyone, back to work.
(to Edward)
We'll discuss this later.

As folks marvel at the floating plane, Edward stares after Bruce.

EDWARD
You were supposed to understand.

HOLD on this tiny man, all alone in the labyrinthine work-place, eyes darkening now with growing obsession.

EDWARD
I'll make you understand.

24 INT. BRUCE WAYNE'S PRIVATE OFFICE 24

Bruce ENTERS.

BRUCE
Lock.

25 THE DOOR-CLOSE. LOCKS. Bruce falls into a leather chair. 25

BRUCE
Capsule.

26 Suddenly the chair seat drops, fast, sliding into a transport capsule. 26

27 INT. TRANSPORT TUNNEL 27

The capsule shoots through the underground tunnel, lights WHIPPING past at near super-sonic speed.

28 INT. - CAPSULE 28

Speed and time readouts appear on the windscreen beside the craggy face of ALFRED PENNYWORTH.

BRUCE
Alfred...

29 ALFRED 29
I saw the signal, sir. All is ready.

30 INT. BAT CAVE - COSTUME VAULT 30

Alfred watches the capsule arrive.

31 QUICK CUTS of glove, boot, and cape being donned. 31

32 INT. BATCAVE 32

FOLLOW Batman's feet as he steps up to the Batmobile.

CAMERA REVEALS...BATMAN. In all his glory. *

Batman jumps into the Batmobile.

ALFRED
I suppose I couldn't convince you to take along a sandwich.

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BRUCE
(to Alfred)
I'll get drive-thru.
(to the car)
Go...

33 The car shoots a white light from under it's belly. Hub Caps and detailing glow as The Batmobile zooms out of the cave. 33

34 INT. CAVE ACCESS TUBE 34

The car SHOOTS through a series of underground arches. The car picks up speed, the white fusion-glow turning blue-white and then blue. The single bat wing splits into two as the car becomes a stealth bullet.

35 EXT. WAYNE ESTATE - NIGHT 35

The dark car WHIPS through a holograph of trees that masks the entrance to the Batcave, SCREECHING onto...

36 EXT. FOREST ROADS - NIGHT 36

The car speeds towards Gotham.

INT. SECOND BANK OF GOTHAM - 22 FLOOR - NIGHT

37 ANGLE OUTSIDE THE WINDOW ON 37

The Batsignal, cutting the darkness.

38 OMIT 38

38A In f.g., a spinning silver dollar flips up into frame, blocking out the Batsignal. 38A

A HAND catches the coin, flips it again.

38B WIDER 38B

Witness the rakishly handsome profile of HARVEY TWO-FACE DENT, the other side of his face hidden in shadow.

TWO-FACE
Counting on the winged avenger to deliver you from evil, old chum?

PULL BACK TO REVEAL

A SECURITY GUARD, lying on the floor, wrists and feet bound, trembling in fear of Harvey's SIX THUGS.

TWO-FACE
We most certainly are.

GUARD
...You gonna kill me?

TWO-FACE
Maybe. And maybe not. You could say we're of two minds on the matter. Are you a gambling man? Suppose we flip for it?

Two-Face holds the silver dollar under the Guard's nose. One side shines in mint condition.

TWO-FACE
One man is born a hero, his brother a coward. Babies starve, politicians grow fat. Holy men perish, junkies become legion. And why is this? Why? Heredity? Environement? Fate? Karma? No, my friend. Luck. Blind, simple, idiot, doo-dah, luck. The random toss of the great celestial coin is the only true justice. Triumph or tragedy, joy or sorrow, life or, dare I say-

Two-Face turns the coin, the other side bearing deep, disfiguring burns.

TWO-FACE
...death.

38C Two-Face flips. The coin spins, gleaming, lands on the floor only inches from the Guard's face. 38C

38D Two-Face STOMPS the coin. Winks at the sweating Guard. 38D

TWO-FACE
What greater thrill? What greater agony? Like the touch of God. Wait. Wait. Wait. How will justice be served?

Two-Face removes his foot. Unblemished side up. Taps the Guard's hearing aide.

TWO-FACE
Fortune smiles upon you, my friend. Another day of wine and roses, or in your case, beer and pizza.

The Guard SOBS with relief. Harvey SNAPS his fingers. Thugs descend on the hapless Guard, lift him by bound arms and legs.

GUARD
You said you'd let me live.

TWO-FACE
Too true. And so you shall. Nothing better than live bait to trap a bat.

Two-Face nods and two Thug whisks him away.

THUG 2
Too many witnesses. We shoulda just killed him....

Two-Face flips the coin. Evil side up.

Two-Face ROARS, suddenly savage, his hand shooting out, pinning the felon's throat to the wall, face emerging from shadow TO REVEAL his LEFT SIDE, an acid eaten mutilation of flesh.

TWO-FACE
You stinking piece of virus breeding rat droppings. Did you question our coin?
(pushing in close)
Look at this face. Look closer! Do you think there's anything on earth we don't know about pain?

Still holding his throat, Two-Face backhands him across the face.

TWO-FACE
Never
(slap)
Argue
(slap)
With
(slap)
Us! YOU GOT IT?!

THUG 2
(rasping)
...Anything you say boss.

Two-Face releases, the Thug sinking to the floor.

TWO-FACE
Exactly. Excellent response.

39 EXT. PAN-ASIA TOWN - STREET - NIGHT 39

Sweeping spots. Swat teams. Police wagons.

39A COMMISSIONER GORDON, 50s, a man who's seen enough pain for a lifetime. Beside him stands a beautiful, professionally dressed young woman. DR CHASE MERIDIAN. 39A *

39B OMIT 39B *

4 8 10 17 8 10 17 8

39C THE BATSIGNAL is suddenly obscured, flows for a moment into the shape of Batman's cape as the Dark Knight leaps down past the spotlight, lands face to face with Chase. 39C

39D CHASE 39D
Hot entrance.

Batman turns, all business as he speaks to Gordon.

BATMAN
Two-Face?

GORDON
Two guards down. He's holding the third hostage. Didn't see this one coming.

CHASE
We should have, though.

The men turn to face her.

CHASE
The Second Bank of Gotham...

BATMAN
On the second anniversary of the day I captured him.

CHASE
How could Two-Face resist?
(offering her hand)
Chase Meridian.

GORDON
I asked Dr. Meridian to come to Gotham to consult on this case. She specializes in...

BATMAN
...multiple personalities. Abnormal psychology. I read your work. Insightful. Naive. But insightful.

CHASE
I'm flattered. Not every girl makes a super-hero's night table.

GORDON
Can we reason with him? There are innocent people in there.

CHASE
Won't do any good. He'll slaughter them without thinking twice.

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BATMAN
Agreed. A trauma powerful enough to create an alternate personality leaves the victim...

CHASE
...In a world where normal rules of right and wrong no longer apply.

BATMAN
Exactly.

CHASE
Like you.
(off his look)
Let's just say I could write a hell of a paper on a grown man who dresses like a flying rodent.

BATMAN
Bats aren't rodents, Dr. Meridian.

CHASE
I didn't know that. See? You are interesting. And call me Chase. By the way, do you have a first name? Or do I just call you Bats?

Chase looks to Batman for an answer. He's gone.

A titanic BOOM rocks the night.

39E SEARCHLIGHTS race up the bank to REVEAL.. 39E

A giant wrecking ball swings again towards the bank building.

40 INT. BANK OF GOTHAM - NIGHT 40

TWO-FACE
Let's start this party with a bang.

The wall behind Two-Face EXPLODES. Two-Face checks his watch, unfazed, as the wrecking ball CRASHES into the room within inches of the villain.

40A A DING from the three elevators. 40A

TWO-FACE
Punctual. Even for his own funeral.

40B The Thugs and Harvey whirl, machine guns coming up, open FIRE, armor piercing bullets punching holes in the metal doors, shredding anyone inside. 40B

The Thugs close in as the perforated elevator doors slide open to reveal... empty shafts.

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40C Suddenly Batman flies out from the middle shaft, feet first, sending the Thugs scattering. 40C

Batman's hands cross to his utility belt. One hand draws a BATGUN, fires a mass of hyper-adhesive BAT-GOO onto the first two villains' feet, sending them sprawling. The other hand delivers a BAT-BOLO on the closing third Thug, its tiny, whirling cables circling the villain.

Batman kicks Thug Four once in the stomach, twice in the head, grabs the stunned villain's hand and shoves his fingers into the bullet holes in the jerking elevator door, securing him there, jerks up the Thug's free arm and clotheslines a rapidly closing Thug five.

Down the hall, a final Thug unfolds his arms to reveal two lethal, spike covered gloves. He barrels SCREAMING towards Batman. Batman holds his ground. A heartbeat before contact, Batman side-steps, the villain hurling past and plummeting down the empty elevator shaft behind.

40D BATMAN-POV- Two-Face is disappearing fast down the hallway. Batman gives chase, racing into... 40D

40E SAFE AREA 40E

Empty save the safe, it's door wide. Inside the vault, a bound and gagged Guard MUMBLES in desperate incoherence.

41 INT. -SAFE 41

Batman ENTERS the narrow vault. The GUARD'S MUMBLES have become ever more desperate. Batman frees his hands, tears the tape off his mouth.

GUARD
It's a trap!

Suddenly the safe door SLAMS SHUT. Harvey's VOICE issues from a speaker hidden in the vault.

TWO-FACE (OVER)
Good evening Mr. Bat. Your mission, should you choose to accept it --or not-- is simple. Die!

Batman and the Guard are hurled to the floor as the safe jerks forward, begins to move.

42 EXT. SAFE 42

Chains yank tight, dragging the safe across the floor towards the hole in the wall. Follow the chains out and up the building's side, revealing...

42A A Blackhawk helicopter above the bank tower's roof, REVVING its mighty rotors. A giant winch hauls the safe 42A

chain over pulleys towards a waiting cargo hatch.

43 INT. HELICOPTER 43

Harvey speaks into a mike as the pilot REVS the bird.

TWO-FACE
Happy anniversary! And for your dying pleasure, we're serving the very same acid that made ours truly the men we are today.

43A INT. -SAFE 43A

Small wall-spigots begin spitting boiling, red acid.

44 EXT. BANK 44

The safe is dragged out through the hole in the building, falls, then jerks taught on the chain.

TWO-FACE (OVER)
Two years ago tonight, you abandoned us to that madhouse!!!

45 INT. SAFE 45

More boiling, red acid.

46 INT. HELICOPTER 46

TWO-FACE
When we open this safe, we'll have all we ever wanted. Enough cash to open a mint, And you. Dead.

47 INT. SAFE 47

Acid hits the metal floor, smokes and HISSES.

BATMAN
Know the combination?

GUARD
No. Don't you got a bat-something in that belt to blow the door?

The guard scrambles up cash drawers, his head bent against the ceiling. He's gained a few inches over the HISSING flood filling the safe floor.

BATMAN
Acid's Flammable. We'd incinerate.

Batman steeples his legs, feet pressing opposite walls before the safe door, giving him some elevation. Acid burns his cape.

BATMAN
I need to borrow this.

Batman grabs the guard's hearing aid, holds it to the door, begins working the combination as the acid rises.

48 EXT. SAFE 48

Ascending fast now against the tall skyscraper.

49 INT. SAFE 49

Batman works the combination, the acid higher, burning the soles of his boots.

TWO-FACE (OVER)
Once we were allies, bound by a passion to fight evil.

The guard wipes beading sweat from his forehead. His glasses fall, turn molten in a heartbeat.

TWO-FACE (OVER)
Know what I've learned, Bat, old pal? Passion burns.

The sprays turn to geysers, the safe flooded with acid.

TWO-FACE (OVER)
Burn, batty, burn.

49A The final tumbler CLICKS open. Batman throws open the vault. He grabs the door jamb in one hand, the Guard in the other and swings out onto the safe's top just as a flood of HISSING acid streams past below his feet. 49A

50 EXT. SAFE 50

Batman and the Guard have ridden the safe almost to the top of the bank tower.

50A Batman FIRES a Batarang into the bank wall, making an anchor, attaches the Bat-cable to the safe. 50A

50B He palms his utility Belt and a laser torch SNAPS into his glove. 50B

50C Batman reaches up, grabs the chain with his free hand. 50C

BATMAN
Hang on!

GUARD
What?

7/94

50D Batman hits the chain just above the safe with the flare torch. A tiny nova and the links there are vaporized. Batman flies up with the chopper as... 50D

51 THE SAFE 51

now freed, swings like a pendulum on it's anchor line, carrying the Guard as it arcs straight for the hole in the bank wall from which it was originally drawn.

52 INT. BANK BUILDING 52

The safe and Guard come flying through the hole, sliding across the floor and SLAMMING back into place before the bewildered faces of the investigating SWAT TEAM, Commissioner Gordon, and Chase.

53 EXT. HELICOPTER 53

In mid-air, Batman scrambles fast up the dangling winch chain towards the open cargo hatch.

54 INT. HELICOPTER - NIGHT 54

Two-Face stares out the side of the chopper, furious. He draws his guns.

TWO-FACE
Gonna punch some nice holes in him the fish can swim through.

He flips his coin. Clean side up. Suddenly holsters his weapons.

TWO-FACE
On **second** thought, bullets are far too crude. The bat wants to play? Fine, we'll play.

55-95 OMIT 55-95

96 Two-Face grabs the controls from the pilot, pulls back on the throttle, the chopper shooting straight up into the night sky like a rocket. 96

96A EXT. GOTHAM SKY - NIGHT 96A

Batman hangs from the chain, trailing the chopper, a wing of shadowy quicksilver disappearing into the night.

96B INT. CHOPPER 96B

TWO-FACE'S POV - THROUGH THE WINDSHIELD

Over Gotham Harbor a giant sign: Welcome To Gotham City.

97 Harvey GUNS the chopper's engines. 97

PILOT
Face!!!

98 EXT. GOTHAM SKY 98

The chopper BLOWS straight through the nova, neon stars EXPLODING in all directions. *

99 INT. HELICOPTER 99

As the Pilot, in the b.g. regains control of the chopper, Harvey walks to the hold, looks down through the hatch at the dangling chain below. No Batman.

TWO-FACE *
Goodbye to that pointy eared, *
steroid eating, rubber suited, cross *
dressing, night rat... *

100 THROUGH THE WINDSHIELD 100

a familiar black cape falls down over the plexi-glass.

PILOT *
Uh..Face. *

Harvey spins, draws his machine pistol.

PILOT
No!

Too late. Harvey SPRAYS wildly, blowing holes in the windshield and Pilot as well.

101 WINDSHIELD 101

The cape is gone.

102 INT. HELICOPTER 102

The Chopper dives. Two-Face staggers toward the pilot's chair. He rests free the corpse, regains control.

A FIST

SMASHES through the side window into Harvey's jaw.

BATMAN
Harvey you need help. Give it up.

103 EXT. HELICOPTER 103

Batman stands on one of the struts, begins trying to climb into the open side of the speeding bird.

TWO-FACE
We need help? Looked in the mirror, recently?

Harvey SLAMS Batman's face with his foot. He goes down.

TWO-FACE
Mano a Mano a Bato.

Batman pulls himself back up. Grabs Harvey's foot. Flips him to the floor. Drags him half way out of the bird. The two fight.

TWO-FACE
Dark Knight. Dead Knight sounds more to my liking.

BATMAN
Surrender.

TWO-FACE
Two years in Arkham Asylum planning your demise. There's only one way out of this waltz. One of us dies.

BATMAN
I won't kill you, Harvey.

But Batman's actions say quite the opposite. He gets Harvey by the throat. Fingers squeezing tight. Lethal.

Harvey struggles a beat. Then he begins to laugh.

TWO-FACE
Batman doesn't kill? What's that homicidal gleam in your eyes? That lethal curl of your lip? Oh, too good to be true. A bat with a taste for blood. We're just the same.
(epiphinous)
You're a killer too.

Somehow Harvey's words seem to shake Batman a beat. It's all the distraction Harvey needs. He SMASHES Batman across the face.

Batman slips, falls out of sight. Harvey looks up.

TWO-FACE
Hello, my lovely. Ready for your face lift?

104 WINDSHIELD- CLOSE. Lady Gotham is coming up fast. 104

105 EXT. HELICOPTER 105

Batman hangs by one hand from the support strut, the bird hurling towards the giant statue.

106 INT. HELICOPTER 106

TWO-FACE *
Let the world be made new... *

Harvey locks "The Club" onto the controls, fixing the chopper on it's deadly course.

TWO-FACE *
...In our split image. *

107 Batman hoists himself into the chopper through the open side in time to see Harvey standing over the cargo hatch. 107

TWO-FACE *
This time, have the good taste to die. *

With that Harvey leaps through the cargo hatch.

108 Batman stares frozen in disbelief as Two-Face plummets to the dark water below. 108

109 Then a sudden flurry of expanding color caught in Lady Gotham's lighthouse beam, and a parachute opens over Two-Face, unfolding into a giant Yin-Yang. 109

110 BATMAN-POV - The windshield SHATTERS into the statue. 110

111 EXT. HELICOPTER - LADY GOTHAM - NIGHT 111

The helicopter EXPLODES into the left side of Lady Gotham's face. A tremendous fireball splits the night.

112 EXT. GOTHAM SKY - NIGHT 112

Batman is falling. Still. Eyes closed. Maybe dead.

FLASHES OF

112A IN LIMBO, a single streetlight. Thomas and Martha Wayne are shot dead. Young Bruce watches on. 112A

113 ROSES fall from a woman's hand onto the pavement. 113

114 A BOY runs through a storm, a book clutched in his hands. 114

115 A FALL down a narrow stone chute, into a cave. 115

116 A BAT, huge, evil, SCREECHING. 116

TWO-FACE'S WORDS (OVER) - "YOU'RE A KILLER TOO."

117 BATMAN FALLING - CLOSE 117

Batman plummets towards the water. His eyes open.

118 EXT. - GOTHAM HARBOR (CONTINUOUS) 118

Batman SPLASHES into the harbor. Dark. Still.

Then, a familiar cowl breaks the surface, GASPING for breath. Batman stares up at the sky.

119 PAN UP 119

Lady Gotham's once beautiful face now burns the night.

120 INT. WAYNE ENTERPRISES - NIGHT 120

Dark, save the light from a single cubicle.

121 INT. EDWARD'S WORK STATION - NIGHT 121

Edward sits hunched over his desk, working furiously on the Flash-Gordon headband attached to his invention. Sweat beads his brow, lips MUMBLING furiously.

EDWARD
(obsessive repetition)
Too many questions. Too many question marks.

Edward glances up at the picture of Bruce Wayne.

EDWARD
I'll show you Bruce Wayne.

STICKLEY (O.S.)
What the hell is going on here?

Stickley stands before Edward's cubicle. Not happy.

STICKLEY
I told you your project is terminated. I'm calling security.

Stickley turns to go. Mistake. Edward CRACKS Stickley on the head with a coffee pot. Down he goes.

EDWARD
Caffine'll kill you.

122 INT. EDWARD'S CUBICLE- MINUTES LATER 122

Stickley awakens to find himself strapped in a swivel chair. Edward has donned one of the Flash Gordon headbands. He places the other atop Stickley's head. (OVER) the TV monitor runs a fishing show.

EDWARD
This won't hurt a bit.
(musing)
At least I don't think it will...

Edward reaches for a toggle on the power source.

STICKLEY
Nygma, you press that button and-

123 Too late. A green glow emanates from the TV screen, engulfing Stickley. 123

124 IN THE GLOW- a small holographic representation of the fisherman reeling in a prize bass. 124

125 STICKLEY-POV- The fisherman's catch flapping in his face. 125

126 The figures begin to waver and tremble. 126

EDWARD
Losing resolution. More power.

He throws a switch. OVERLOAD. A white beam explodes from the TV, into Stickley's headband, then backfires through the machine into Ed's headband.

Both men SCREAM.

STICKLEY-CLOSE. His eyes dull, glaze over.

EDWARD-CLOSE. The effect here seems quite the opposite. Invigorating. Sexual. Look into his eyes. One thing is sure. Edward Nygma has gone power mad, totally insane.

EDWARD
(game show host)
Ed Nygma, come on down. You're the next contestant on Brain Drain. I'll take what's inside thick skull number one. What have we got for him, Johnny?
(hyper)
Stickley, I've had a break-through! And a breakdown? Maybe. Nevertheless. I'm smarter. I'm a genius. No, several geniuses. A gaggle. A swarm. A flock of freaking Freuds. Unt I am experiencing a saturation of the cerebrum.
(short order cook)
Yo. Charlie. Gimmie an order of brain-fry. Extra well. Hold the neurons.
(pacing)
Riddle me this, Fred. What is everything to someone and nothing to everyone else? Your mind of course. And now mine pumps with the power of yours.
(singing)
I'm sucking up your I.Q. Vacuuming your cortex. Feeding off your brain.
(british)
Fred, I must confess you were a

EDWARD (cont'd)
wonderful appetizer. Simply divine. But now I yearn for a meal of substance. The main course. A wide and varied palette. Ah, to taste the mind of a hero. A nobleman. A poet. Einstein in a Jungian sauce with a dash of Neitzshe on top.

He turns it off. The white beam shorts, sputters, goes out.

EDWARD
What a rush.

STICKLEY
(eyes focusing)
What the hell just happened?

EDWARD
A surprising side effect. While you were mesmerized by my 3D TV, I utilized your neural energy to ~~grow~~ smarter. And yet, now that my beam is off, your intelligence -- as it were -- has returned to normal with no memory of my cerebral siphon. ~~I~~ am a Columbus of the mind. Land Ho!

STICKLEY
Bruce Wayne was right, you demented, bizarre, unethical toad. It is ~~mind~~ manipulation. I'm reporting you to the FCC, the Human Experimentation Board, the AMA, the police, the federal government. You're going up on ~~charges~~, to court, to jail, and then to a ~~mental~~ institution for the rest of your twisted, little life. But ~~first and~~ foremost, Nygma, you are fired!!! Do you hear me? FIRED!!!

EDWARD
I don't **think** so.

Edward savagely sends Stickley careening across the slick floor, still strapped to the swivel chair. ~~The~~ chair...

127-128 OMIT 127-128

129 SMASHES THROUGH THE ROUND WINDOW 129

It teeters on the edge of the building, dam and RUSHING water below. Stickley is being held on the precipice by the long wire attached to his headband.

129A Edward seems like he has regrets as he dashes after Stickley. But it is really only the headband Edward came 129A

to save.

130 EDWARD 130
Fred. Babe. You are fired. Or should I say Terminated!

Ed yanks the invention from Stickley's head and he crashes below to certain death. He races back to...

131 EDWARD'S CUBICLE 131

EDWARD
Question marks, Mr. Wayne?

He stands staring at the picture of Bruce Wayne.

EDWARD
My work raises too many questions?

In a frenzy, Edward begins tearing Bruce's images off his wall.

EDWARD
Two years. 3.5762 percent of my estimated lifespan toiling for your greater glory and profit.

He SMASHES the framed GQ cover of Bruce on the floor, begins STOMPING the picture, pulverizing the glass.

EDWARD
Well, let **me** ask **you** some questions, Mr. Smarter Than Thou. Why are you so debonair? Successful? Richer than God? Why should you have it all and not me?

Edward looks up at a surveilance camera.

THROUGH THE SURVEILLANCE CAMERA as Edward reaches for the lens.

EDWARD
Yes, you're right, there **are** too many questions, Bruce Wayne. Here's a good one. Why hasn't anybody put you in your place? And it's time you came up with some answers. Starting right now!

Edward's face and hands fill the FRAME. Blackness.

132 (OVER) A SCREAM. SHOTS. Roses fall to the pavement. 132

133 A YOUNG BOY stands staring into Wayne Manor living room, a wake in progress. Two coffins rest amidst the mourners. Thomas and Martha Wayne. Dead leaves whip across the floors. 133

134 SMALL HANDS touch a leather bound book. Wind blows out two flickering candles. 134

135 THE BOY runs through a dark, stormy night, the book clutched in his hands. He slips. A sinkhole. 135

136 A FALL down a narrow chute. The boy lands in a dark cave. 136

137 A GIANT MONARCH BAT, fangs bared, SCREECHES towards us. 137

TWO-FACE (V.O.)
You're a killer too.

138 INT. WAYNE MANOR - BRUCE'S BEDROOM - MORNING 138

In his bed, Bruce wakes, trying to blink away the images. Alfred draws the curtains, welcoming rich autumn sun.

ALFRED
Dreams, sir?

BRUCE
(lying)
No time for dreams.
(rising)
Status?

ALFRED
The Batcomputer has been scanning the Emergency bands all night. No sign of Two-Face. He's disappeared.

BRUCE
He'll be back. Did you get those file tapes from Arkham Asylum?

ALFRED
In the player, sir, and ready.
(off a fresh set of bruises)
What a marvelous shade of purple. Really, if you insist on trying to get yourself killed each night...

Alfred picks up Bruce's carelessly-tossed Batsuit from the floor. Ripped, dented, punctured.

ALFRED
...Would it be a terrible imposition to ask you to take better care of your equipment?

BRUCE
Then you'd have nothing to complain about.

ALFRED
Hardly a worry, sir.

Bruce flips on the TV, runs the video tape.

BRUCE
Come on Harvey. What's on those twisted minds of yours? Where are you going to strike next? *

TV-CLOSE. A VIDEO CASE FILE ON TWO-FACE.

TWO-FACE
(in straight jacket)
...I'll find a land where light is shadow and freaks are kings.
(smiles)
You're a killer too, Bruce.

BRUCE - CLOSE. Stunned. Reverses on his remote, replays the image

TWO-FACE
...a land where light is shadow and freaks are kings.

Harvey stops, his accusation only in Bruce's mind. Bruce blinks away the vision, flips to the TV news, Lady Gotham in the b.g..

NEWS EDITOR
The city should charge Batman with felony landmarks destruction. His vigilantism is a plague on Gotham.

Bruce has moved to a high-tech workout machine.

WORKOUT MACHINE
Good morning, Mr. Wayne. Select difficulty level.

BRUCE
Bruce, please. Maximum resistance.

Bruce begins working out as the screen changes, running a file interview with Chase.

BRUCE
You know what she said to Batman last night? She practically accused him of being crazy.

ALFRED
Sir, you are a good man. A brave man. But you are not the most sane man. Perhaps the lady is just what the doctor ordered. She seems lovely... * *

BRUCE
Alfred, why did I become Batman?

ALFRED
To avenge your dear parents. To protect the innocent -

BRUCE
To fight crime, of course. But there's something else... What was I doing outside the night of my parents' wake? What sent me running into the storm?

ALFRED
I don't know. Such tragic loss. Rain fell like tears.

BRUCE
I remember racing through the fields. Falling into the cave. The bat chasing me. Those fangs. That breath. But there was something else. Something I was running from. I just can't remember -.

The phone RINGS. Alfred answers.

ALFRED
Wayne Manor. ...It's Commissioner Gordon, sir. There's been an accident at Wayne Enterprises.

Suddenly, the machine shuts down automatically.

WORKOUT MACHINE
Routine terminated. Recommend rest. You need a vacation...Bruce.

Bruce and Alfred exchange a look. One of those days.

139 INT. - WAYNE ENTERPRISES - MORNING 139

As the window is replaced in b.g., Edward Nygma stands SOBBING before the head of personnel. With augmented brain power apparently comes augmented acting talent.

EDWARD
(inconsolable)
Why? Oh, why? I can't believe it. Two years. Working in the same office. Shoulder to shoulder, cheek to cheek,---we're talking face, by the way---and then this.
(handing her a note)
I found it in my cubicle. You'll find handwriting and sentence structure match his exactly.
(suddenly sobbing again)
I couldn't possibly continue here. The memories. I'll get my things.

140 ANOTHER ANGLE 140

Edward ducks into his cubicle, loads the pieces of his invention into a bicycle and slips out a side door, avoiding Bruce and Gordon.

They pause before a security console. Bruce hits a button.

BRUCE
This is last night's security log.

SCREEN-CLOSE.

Stickley scribbles a suicide note. Then turns, races towards the giant window and leaps, CRASHING, into the night. (OVER) a dwindling SCREAM.

GORDON
Looks pretty cut and dry.

A Cop hands Gordon the forged note.

GORDON
Definitely suicide. Thanks for the help, Bruce. We'll be in touch.

As the Commissioner exits, Bruce heads towards his office, followed by his secretary, Margaret.

141 INT. HALL TO BRUCE'S OFFICE (CONTINUOUS) 141

BRUCE
Make sure Stickley's family is taken care of. Full benefits.

MARGARET
He wasn't on our corporate life insurance policy.

BRUCE
He is now. Full benefits.

MARGARET
Gossip Gerty and the society columnists have called a record thirty two times. I think if they don't know soon who you plan to take to the charity circus, the world is surely going to end.

142 INT. BRUCE'S OFFICE (CONTINUOUS) 142

Bruce notices an envelope on his desk.

BRUCE
What's this?

MARGARET
Don't know. Didn't see anyone...

BRUCE
No postmark. No stamp.

Bruce opens the envelope.

BRUCE
(reading)
If you look at the numbers upon my face, you won't find 13 anyplace.

MARGARET
Say what?

BRUCE
It's a riddle. Numbers upon my face. One through twelve. No thirteen... A clock.

MARGARET
Who would send you riddles?

BRUCE
Maggie, **that's** the riddle.

143 OMIT 143

143A EXT. UGLY TENEMENT - BAD NEIGHBORHOOD - NIGHT 143A

On the building's side an immense crossword puzzle, an old ad for the Criss Cross Cleaners now graffiti scrawled.

143B INT. EDWARD'S APARTMENT 143B

Edward sits in his cluttered apartment over a freshly constructed second riddle. A Guesser manikin watches on from his carnival booth. *

EDWARD
Guess what, Bruce Wayne? Now I'm the guy with all the answers. *

Ed turns. Atop his TV, a modified Box, sparking and sputtering. *

EDWARD
There are seven million brains in the naked city. And they'll all be mine. *

143C OMIT 143C *

143D EXT. WAYNE MANOR - NIGHT 143D *

Edward rides his bicycle to the main gates, deposits the second riddle. *

144-162 OMIT

163 EXT. MUNICIPAL POLICE COMPLEX - DAY

Bruce pulls up in his Jag.

163A INT. MUNICIPAL POLICE COMPLEX

Bruce enters the ornate lobby.

BRUCE
Dr. Meridian, please.

163B INT. POLICE COMPLEX - HALLWAY - WALKING

Bruce heads down the hallway towards Chase's office. (OVER) PUNCHES and GRUNTS come from behind the closed door. Bruce tries the knob. Locked. The SOUNDS of

144-162

163

163A

163B

B21103474

violence grow LOUDER. He steps back, kicks open the door to face...

164 INT. POLICE COMPLEX - CHASE'S OFFICE 164

Only half unpacked. Degrees and ink blots on the walls.

In the center stands Chase Meridian, dressed only in her slip. Hands taped, expertly beating a hanging punching bag.

She stops, startled. Their eyes lock, a moment of undeniable electricity.

BRUCE
I guess I'm early. I have an appointment. I'm Bruce Wayne.

CHASE
Good. Then you can afford to buy me a new door.

BRUCE
(off her outfit)
I can come back...

CHASE
No. Turn around.

Bruce obliges. Chase wraps on her skirt, slips on her blouse.

CHASE
Okay.

As Bruce turns, Chase heads towards her desk, untaping her hands. Totally professional. Another woman entirely.

BRUCE
I'm sorry. I thought you were in trouble.

CHASE
(off the bag)
It's therapeutic.
(shaking his hand)
Somehow, I thought you'd be older. How can I help you Mr. Wayne?

BRUCE
Somebody's been sending me love letters. One at my office, one at home. Commissioner Gordon thought you might give me your expert opinion.

Chase opens two riddles before her. The one we've already seen and a second.

B1703747

CHASE
A clock. But...
(reading)
Tear one off and scratch my head.
What once was red is black instead?

BRUCE
A match.

Chase nods, examines the riddles. Bruce TAPS his fingers absentmindedly as he watches her read.

CHASE
Psychologists make you nervous?

BRUCE
Just beautiful ones.

CHASE
The infamous Wayne charm. Does it ever shut off?

BRUCE
You should see me at night.

CHASE
My opinion. This letter writer is a total wacko.

BRUCE
Wacko? That a technical term?

CHASE
Patient may suffer from obsessional syndrome with potential homicidal styles. Work better for you?

BRUCE
So what you're saying, this guy's a total wacko, right?

CHASE
(a slight smile)
Exactly.

He notices a framed print hanging on the wall. A bat.

BRUCE
You have a thing for bats?

CHASE
That's a rorschach, Mr. Wayne. An ink blot. People see what they want.

Bruce looks up. In fact, just an ink blot. Only he saw a bat within it's bleeding lines.

CHASE
I think the question would be, do you have a thing for bats?

BRUCE
So, this Riddler is dangerous?

CHASE
What do you know about obsession?

BRUCE
A little.

CHASE
Obsessions are born of fear. Recall a moment of great terror. Say you associate that moment with...
(random)
...a bat. Over time, the bat's image penetrates the mind, invades every aspect of your daily life. Can you imagine something like that?

BRUCE
It's a stretch but I'll manage.

CHASE
The letter writer is obsessed with you. His only escape may be to...

BRUCE
Purge the fixation. To kill me.

CHASE
You understand obsession better than you let on.

Bruce lifts a tiny wicker totem doll from the table.

BRUCE
Still play with dolls, Doctor?

CHASE
She's a Malaysian dream warden. Some cultures believe she stands sentry while you sleep and guards your dreams. Silly to you I'm sure -

But Bruce's expression stops her short. He's staring at the dream doll like he sorely needs one.

CHASE
You look so sad... Do you need one?

BRUCE
Me? No. Why would I?

CHASE
You're not exactly what you seem, are you, Bruce Wayne? What is it you really came here for? *

BRUCE
(checking his watch)
Oops. Time's up.

CHASE
That's usually my line.

BRUCE
Look, I'd love to keep chatting-

CHASE
Would you? I'm not so sure.

BRUCE
But I'm going to have to get you out of those clothes.

CHASE
Excuse me.

BRUCE
And into a black dress.

Bruce throws her startled expression his best smile.

BRUCE
Tell me, Doctor, do you like the circus?

Despite herself, Chase smiles back.

165-166 OMIT 165-166

167 INT. GOTHAM CHARITY CIRCUS - CENTER RING 167

THE FLYING GRAYSONS -- Mother, Father, ~~and two~~ sons all wearing colorful red and green outfits ~~perform~~s in mid-air. Below tribal drummers POUND.

RINGMASTER
Ladies and gentlemen. Seventy feet above the ground, performing feats of aerial skill without a net, the Flying Graysons!

168-169 The performing Graysons dazzle the crowd. 168-169

RINGMASTER (OVER)
Tonight's charity benefit has raised $375,000 for Gotham Children's Hospital. Let's thank our largest single donor: Bruce Wayne.

170-171 SPOTLIGHT finds Bruce and Chase in evening finery taking their seats. WILD APPLAUSE. 170-171

10374
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172 RINGMASTER 172
And now Richard, the youngest Flying Grayson, will perform the awe inspiring Death Drop.

173 DICK GRAYSON, handsome, only happy when he is in flight, stands on the highest platform. He grabs the trapeze bar, swinging out high into the air above the crowd. And then, as he soars above the center of the arena, Dick releases the trapeze. He falls, somersaulting in mid-air. (OVER) the crowd GASPS. 173

173A DAD AND DICK - TWO SHOT 173A *

DAD *
Fly, robin, fly. *

174 DICK'S POV - The world flips, dizzying, four times, coming up fast. 174

175 Suddenly Dad Grayson flies across the air-space on a trapeze of his own, passing Dick at the nadir of his swing. 175

176 DAD'S HAND-CLOSE. Grabs Dick's. 176

176A Dad catches the younger Grayson literally in mid-air, carries him up as he completes his trapeze swing, both landing gracefully on the opposite trapeze platform. (OVER) An uproarious OVATION. 176A

177 OMIT 177

178 THE RINGMASTER stands watching the graysons feats of aerial wonder. Something catches his eye. 178

179 A GLOVED HAND extends through the curtain leading backstage, beckons him with a single finger. 179

180 THE RINGMASTER-CLOSE. Puzzled. Steps out of the ring. 180

181 BRUCE AND CHASE 181 *

BRUCE
Look, I'm rock climbing Sunday. How about coming along?

CHASE *
I'd like to actually. I love climbing. I really do... *

BRUCE
But...

CHASE *
...I guess I've met someone. *

BRUCE
Fast work. You just moved here.

CHASE
You know, much to my surprise, you really are terrific. But... You could say he kind of dropped out of the sky and bang-. I think he felt it too.

BRUCE
Of course he did.

CHASE
What?

BRUCE
Who wouldn't?

182 CENTER RING 182

A TINY CAR, horn HONKING away, ROARS into the middle ring and begins dislodging clowns, all tumbling out of the cars and over each other.

The Graysons descend on guywires.

182A BRUCE AND CHASE 182A

CHASE
A land of light and shadow where beasts dance and freaks are king.

BRUCE
What did you say?

CHASE
It's a description of the circus. From a fairy tale my mother used -

BRUCE
We've got to get out of here. Now.

183 But before they can move, a new Ringmaster steps into the arena. Two-Face, his evil side obscured by a hanging barker's mike. 183

TWO-FACE
Ladies and gentlemen, please forget all good American, wholesome fun. We are here to bring you absolute chaos and true justice which, my darling ignorant friends, are no more or less than two sides of the same coin. Tonight, a new act for your amusement. We call it Massacre Under the Big Top.

184 His thugs slip out of their clown costumes and seal every exit. 184

185 They pull machine guns. PANIC. SCREAMS. 185

186 TWO-FACE 186
People, people. Show some grace under pressure. A little decorum, please.
(revealing his bad side)
SHUT UP OR DIE!!!

187 Thugs move into sentry positions at each section of bleachers. 187

188 TWO-FACE 188
If we may direct your attention...

189-190 Thugs roll a round bomb into the ring, attach the sphere to ropes hanging from the rafters. 189-190

191 TWO-FACE 191
Inside that harmless looking orb: two hundred sticks of TNT.
(showing a box)
In our hand: a radio detonator.

Two-Face presses a button.

192 DETONATOR-CLOSE. A digital countdown. 2:~~00. 1:59~~. 1:58... 192

193 TWO-FACE 193
You have two minutes.

194 THE MAYOR 194
What the hell do you want?

195 Two-Face shows his evil side. 195

TWO-FACE
Want, Mr. Mayor? Just one little thing. Batman. Bruised. Broken. Bleeding. In a word: dead.

Two-Face turns, showing his good side.

TWO-FACE
Who do we have assembled before us? Gotham's finest. Rich. Influential. One of you must know who Batman is. Hell, odds are one of you <u>is</u> Batman. So, unless the bat is surrendered to us post haste...
(evil side)
...we're off on a proverbial killing spree. City-wide mayhem and murder. Cries of agony and bloody streets. With all you folks as our very first corpses to be. You have two -- well just under two -- minutes.

196 BRUCE, his eyes riveted on the bomb as it rises upward. No secret is worth innocent lives. He stands. 196

Chase, misunderstanding, tries to pull Bruce back down. Just as he is about to reveal himself...

Suddenly folks jump up, SHOUT and SCREAM, point towards the rafters.

197 REVERSE ANGLE 197

The Graysons scale the scaffolding, heading for the bomb.

TWO-FACE
Boys! Move, move, move! *

198 Any Thugs not standing sentry fan out, speed up guywires. 198

199 CHRIS 199
(to Dick)
Go! We'll hold them off!

Mom, Dad and Chris swing from trapeze to guywire to platform, trying to delay the Thugs who are actually well-trained gymnasts.

200 Dick launches himself from trapeze to trapeze, bounces off the high wire, grabs a catwalk and hoists himself up. 200

201 Bruce uses the distraction to hop the rail, race through the SCREAMING crowd. 201

202 THE TIMER-CLOSE. 1:03. 1:02. 1:01. 202 *

203 ON THE TRAPEZE 203

204 A Thug grabs Dad Grayson by the leg. Dad manages a jump to another trapeze. 204

205 Mom's not so lucky. A Thug punches her off the uppermost platform. She falls in mid-air. 205

206 FOLKS in the audience SCREAM. 206

207 Bruce moves fast towards one of the sentry Thugs. 207

208 MOM snags a wildly swinging trapeze with one leg, wraps her ankle around a rope, hanging over the floor. 208

209 A THUG points to the Time Clock: 0:45. 0:44. 0:43. 209 *

210 THE THUGS quit the fight, slide down ropes and guywires. 210

211 DAD AND CHRIS form a human chain to reach Mom. Dad anchors Chris who swings out towards Mom. Mom swings her 211

trapeze to gather momentum.

212 IN THE RAFTERS 212

Dick has reached, begins un-lashing, the bomb.

213 ON THE CIRCUS FLOOR 213

The Thugs begin to pour through the trap door. A few thrill-seekers fire their MACHINE GUNS over the crowd.

214 THE TIMER - CLOSE. 0:15. 0:14. 0:13. 214

215 DICK scales a service ladder, vies with a roof hatch. 215

216 TRAPEZE-CLOSE 216

Dad and Chris make their final swing. Mom lets go and sails gloriously towards Chris. Below them, no net.

217 BRUCE taps the watching Thug on the shoulder. He spins. 217

BRUCE
Show's over.

A punch and the guy is out. Bruce starts for Two-Face. Another Thug springs up before him, blocking his way.

218 Two-Face stares up at the dangling Graysons. He reaches into his pocket. Pulls out a familiar coin. 218

TWO-FACE
Day in, day out, time passes, fate has her fancies, God stands absent, daydreaming, and the universe asks the same old question. Life...
(flips the coin)
Or death.

He looks down. Scarred side up. He draws his gun.

TWO-FACE
Our kinda day.

219 BRUCE fells the other Thug. Starts to sprint across the ring towards Two-Face. 219

219A BRUCE - POV. IMAGES FLASH. The ally. The flying gun. The falling roses. (OVER) Two-Face's words: "YOU'RE A KILLER TOO". 219A

220 AT THE ROOF 220

Dick shoves the hatch open, climbs out.

221 TIMER - CLOSE. 0:10. 0:09. 0:08. 221

222 MOM spots the pointing gun far below. She SCREAMS. 222
223 BRUCE races for the aiming Two-Face. Almost there. 223

Another Thug hits him broadside, knocking him flat.

224 TWO-FACE FIRES. Twice, the first bullet cutting, the 224
225 second severing the rope that holds the Graysons. 225

TWO-FACE *
The greatest show on earth. *

226-227 Two-Face disappears down the tunnel. Bruce struggles to his feet. The escape hatch is locked from inside. 226-227

228 CLOCK-CLOSE. 0:07. 0:06. 228

229 EXT. HIPPODROME ROOF - CONTINUOUS - NIGHT 229

Dick scrambles onto the roof.

230 INT. HIPPODROME - CONTINUOUS - NIGHT 230

CLOCK-CLOSE. 0:05. 0:04. 0:03. *

231 EXT. HIPPODROME ROOF - CONTINUOUS - NIGHT 231

Dick sends the bomb rolling down the roof, falling towards the harbor below.

232 THE BOMB hits the water. Sinks. A beat. The night is 232
spilt by a funneling EXPLOSION.

233 INT. HIPPODROME - NIGHT 233

Dick swings down onto the catwalk. He freezes at the rail.

DICK
No!!!!

DICK-CLOSE. On his face, his life's end.

234 DICK'S POV -- STRAIGHT DOWN 234

The dead bodies of his mother, father and brother. Bruce Wayne stands over them, looking up at the boy.

235 BRUCE-CLOSE. His face a tragic echo of Dick's pain. 235

236 EXT. - WAYNE MANOR - NEXT AFTERNOON 236

A police car heads towards the manor. Dick Grayson, pack on his back, winds his motorcycle behind the cruiser.

Bruce comes out to greet Gordon. Dick, slightly awestruck, dismounts, wanders into the house.

GORDON
It's good of you to take him in. He's been filling out forms all day. He hasn't slept or eaten.

Bruce nods, watches Gordon drive off. Heads into...

237 INT. WAYNE MANOR FOYER - LATE DAY 237

As Bruce ENTERS through the open door, Alfred arrives from the other direction.

ALFRED
Welcome, Master Grayson. I'm Alfred.

DICK
How ya doin', Al?

ALFRED
(mouthing)
Al?

BRUCE
We prepared a room for you upstairs. * But maybe you'd like to eat first. *

238-239 But Dick isn't listening, stares instead over Bruce's shoulder as Gordon's cruiser disappears. 238-239

DICK
Okay. I'm outta here.

BRUCE
Excuse me.

DICK
I figure telling that cop I'd stay here saved me a truckload of social service interviews and good will. So no offense but thanks. See ya.

Dick heads towards the door. Bruce signals Alfred silently, then follows the boy outside.

4 7 3 0 7 1 3 5 1 8

239A EXT. WAYNE MANOR - (CONTINUOUS) 239A

BRUCE
Where will you go? The circus is halfway to Metropolis by now.

DICK
I'm going to get a fix on Two-Face. Then I'm going to kill him.

BRUCE
Killing Two-Face won't take the pain away. ...It'll make it worse.

DICK
Look, spare me the sermons, okay. I don't need your advice. Or your charity.

BRUCE
Nice bike.

Dick looks him up and down. Skeptical.

DICK
You a big motorcycle fan, Bruce? Hang at a lot of biker bars?

BRUCE
I know a little about bikes.

Dick mounts his hog. Bruce eyes the gas gauge. Empty.

BRUCE
Well, good luck. Oh, you might want to fill up in our garage. No gas stations for miles.

Dick stares at him a beat. Then shrugs. What the hell?

239B INT. WAYNE MANOR - GARAGE - DAY 239B

Your basic five car garage. The giant door rolls up to reveal five vintage automobiles. Rolls. Bentley. Spider...

DICK
Oh, man!

BRUCE
Pump's this way.

Dick follows Bruce past the cars. His eyes grow wide. Before him, another collection of vintage craft. Bikes.

DICK
That's a BMW 950. A Kowasaki Razor. And that's a Harley Mongoose.
(in awe)

DICK (cont'd)
I think they only made ten.

BRUCE
Seven, actually. She's our pride and joy. Doesn't run though.

DICK
Probably the gear box. They were touchy. And sometimes the fuel caps carbonize.

BRUCE
I've been looking for someone to restore these. Hell, someone gets these going, he could take any bike he wanted as a fee. Plus room and board while he worked on them. Too bad you're not staying around. Anyway, have a good trip.

Just then Alfred appears with a tray. Rare London broil. Baby potatoes. Fresh greens. An aromatic feast.

ALFRED
Oh, is the young master leaving? Pity. I'll just toss this away then. Perhaps the dogs are hungry-.

Alfred turns, heads into the house. Dick stares after him, hungrily. Looks to the bikes.

DICK
Maybe just a couple days. Get these babies purring. Yo, Al, hold up...

Dick grabs his knap-sack and follows Alfred. Bruce smiles.

240 INT. WAYNE LIBRARY - DUSK 240

Bruce touches a vase of fresh roses. Stares at framed photos of Thomas, Martha, of himself, younger. Happy. With no knowledge of the future. (OVER) two GUNSHOTS.

241 He turns. Two coffins. The room is filled with mourners. 241
Bruce is a boy once more.

There on the desk. A leather bound book. (OVER) THUNDER CRACKS.

242 THE FRONT DOOR flies open. An evil wind whips the house. 242

243 THE BOOK lies opens on the desk. Pages fly. 243

244 THE WINDOW explodes, shattering glass, and out of the 244
darkness flies a huge, evil bat.

ALFRED (OVER)
Master Bruce?

245 Bruce is sitting in a chair, holding a rose, head down, the images only flashes of memory. Night has fallen. He looks up, eyes red. 245

BRUCE
Just like my parents. It's happening again. A monster comes out of the night. A scream. Two gunshots. I killed them.

ALFRED
What did you say?

BRUCE
He killed them. Two-Face. He slaughtered that boy's parents.

ALFRED
No. You said I. I killed them.

Suddenly a light through the window illuminates their faces.

246 THE BATSIGNAL beams in the sky. 246

BRUCE
Take care of the kid.

246A OMIT 246A

247 INT. DICK GREYSON'S BEDROOM 247

Dick stands staring out the window as Alfred KNOCKS, ENTERS.

ALFRED
Can I help you settle in, young sir?

DICK
No. ...Thanks. I won't be here long.

Alfred lifts Dick's motorcycle helmet, turns it over in his hand.

ALFRED
A robin?

DICK
My brother's wire broke during a show. I swung out, caught him. Afterwards my father called me his hero, said I flew like a robin. ...Some hero I turned out to be.

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ALFRED
Ah, but your father was right, young man. You are a hero, I can tell. Broken wings mend in time. Perhaps one day Robin will fly again.

Alfred EXITS. Dick opens his knapsack, a newspaper (TWO-FACE SLAYS 3 AT CIRCUS), other clippings of Two-Face spill onto the bed. Dick stares at these signs of growing obsession, pain turning to rage.

248 OMIT 248

249 EXT. GOTHAM CITY STREET - NIGHT 249

The Batmobile speeds away into the city. CAMERA RISES through a sculpted arch, finds the Batmobile whipping up spiraling bridgeways towards the Batsignal above.

250 EXT. POLICE HEADQUARTERS ROOF - NIGHT 250

A giant spotlight, beaming the Batsignal on the fast night clouds. Batman leaps from a neighboring roof to find no one. Just the huge light and the city wind.

BATMAN
Commissioner Gordon?

A shadow appears from behind the searchlight. Chase.

CHASE
He's at home. I sent the signal.

BATMAN
What's wrong?

CHASE
Last night at the circus. I noticed something about Dent. His coin. He's obsessed with justice. It's his Achilles' heel. It can be exploited.

He steps close to her. Intimidating.

BATMAN
You called me here for this? The Batsignal is not a beeper.

Instead of backing off, Chase moves towards him.

CHASE
I wish I could say my interest in you was purely professional....

BATMAN
Are you trying to get under my cape, Doctor?

CHASE
A girl cannot live by psychoses alone.

BATMAN
It's the car, right? Chicks love the car.

CHASE
What is it about the wrong kind of man? In grade school it was guys with earrings. College, motorcycles and leather jackets.

Chase is right up against him. She runs her fingers along the outline of Batman's mask.

CHASE
Now black rubber.

BATMAN
Try a fireman. Less to take off.

CHASE
I don't mind the work. Pity I can't see behind the mask.

Batman stills her hand.

BATMAN
We all wear masks.

CHASE
My life's an open book. You read?

BATMAN
I'm not the kind of guy who blends in at a family picnic.

CHASE
We could give it a try. I'll bring the wine, you bring your scarred psyche.

BATMAN
You are direct, aren't you?

CHASE
You like strong women. I've done my homework. Or do I need skin-tight vinyl and a whip? *
*
*

Their bodies are close.

BATMAN
I haven't had much luck with women...

CHASE
Maybe you just haven't met the right woman...

47A 47 47 03 47 47 47

Their mouths are close. Suddenly Commissioner Gordon, trench-coat over pajamas, rushes onto the roof.

GORDON
I saw the beacon. What's going on?

BATMAN
Nothing... False alarm.

CHASE
Are you sure?

251 Batman dives from the building and leaps into the Batmobile. 251 *

Chase's POV as he zooms away.

251A EXT. AQUEDUCTS - NIGHT 251A

The Batmobile shoots across Gotham's elevated roadways.

251B ANOTHER ANGLE 251B

Two-Face's armored car lies in wait behind an archway.

251C INT. TWO-FACE'S CAR 251C

TWO-FACE-POV. The Batmobile flies past.

TWO-FACE
Gentlemen, start your engines.

251D EXT. AQUEDUCTS 251D

Two red and black Two-Face cars race out of nowhere, flying fast towards the Batmobile.

251E INT. BATMOBILE 251E

REAR VIEW VIDEO SCREEN-CLOSE. The pursuing cars.

BATMAN
Tactical.

Flashing graphics of the Batmobile and the pursuit cars wink into life on the windscreen.

251F EXT. -AQUEDUCTS 251F

Two more red and black pursuit cars SCREECH across the elevated roadways, join the pursuit. Two-Face's armored car whips onto the aqueducts, holding up the rear.

251G ANOTHER ANGLE 251G

The Batmobile barrels off the aqueducts onto the rooftops, away from the pursuit cars, past chimneys, across tar-paper flats.

The lead pursuit car falls into line behind the Batmobile. Machine guns set into the red and black hood begin SPITTING bullets.

251H INT. BATMOBILE 251H

BATMAN-POV- Dead ahead, an abyss between two rooftops.

251J EXT. - ROOFTOPS 251J

Batman races straight for the gap. The Batmobile makes the jump, soars through the air, front wheels grabbing the opposite roof.

251K The pursuit car makes the jump. Almost. 251K

251L INT. PURSUIT CAR 251L

THUG-CLOSE. Uh-oh.

251M EXT. ROOFTOPS 251M

The pursuit car flies into the side of the opposite building and EXPLODES.

251N EXT. ROOFTOPS 251N

ANOTHER PURSUIT CAR banks off the side of an apartment complex, down several adjacent roofs, screeches into line only feet behind the Batmobile.

Ahead, over a narrow drop, the sloping roof of the Gotham Insurance Building, like a steep hill.

251P The Batmobile leaps the chasm, hits the roof-side running. 251P

251Q BAT-WHEELS-CLOSE. Produce tiny bat-suction-cups that adhere to the surface. The Batmobile rides straight up the man-made hill. 251Q

251R The pursuit car makes the jump, but its tires can't hold the slope. Wheels spin, SCREECH and smoke. Then the car slides backwards off the building and down towards the distant Gotham streets below. 251R

251S INT. BATMOBILE 251S

On the windscreen display, another graphic car winks out. The graphics of the remaining chase cars close on the Batmobile.

251T EXT. ROOFTOPS 251T

The Batmobile shoots down a narrow alley of rooftops, skyscrapers on all sides. Behind: Two-Face's armored vehicle and two remaining pursuit cars, closing fast. Dead ahead: a tremendous mural on the side of a giant building: lethal art.

251U INT. TWO-FACE'S CAR 251U

TWO-FACE
Cook him.

251V EXT. ROOFTOPS 251V

THE PURSUIT CARS issue unfolding cannons from their two-toned hoods. One FIRES.

251W A fireball EXPLODES behind the racing Batmobile. Another BLOWS overhead. 251W

251X INT. BATMOBILE 251X

Out the windshield, the mural is coming up fast. Batman hits a button on the dash.

251Y EXT. BATMOBILE 251Y

251Z A tiny hood-hatch BLOWS, shooting a bat-grapple high into the air. The grapple grabs the wing of a giant stone gargoyle atop the roof of the mural building. 251Z

251AA HOOD-WINCH-CLOSE. Activates. Jerks tight the bat-grapple cable. 251AA

251AB The Batmobile is jerked horizontal, and Batman drives straight up the face of the giant mural, riding up the side of the building. 251AB

251AC Below, the two pursuit cars explode, one after the Other, into the giant mural as the batmobile screeches 251AC
251AD to a stop atop the building's roof. The batmobile Turns, takes off, disappearing across the elevated Cityscape. 251AD

251AE TWO-FACE'S CAR makes a skidding halt barely inches away from the mural. He steps out, surrounded by licking flames, SCREAMS his rage at the night. 251AE

252 EXT. SEEDY PART OF TOWN - NIGHT 252

SIRENS WHINE as two cruisers fly down a pot-holed street.

253 THE GOTHAM BRIDGE. In the stone bowels of an ancient support arch, A GIANT RELIEF FACE. 253

254 INT. TWO-FACE'S HIDEOUT - NIGHT 254

(OVER) SIRENS FADE. *

TWO-FACE-CLOSE *

TWO-FACE *
The bat's stubborn refusal to expire *
is driving us insane. *

Harvey sticks a cigarette into the right side of his mouth. A delicate hand offers flame from a silver lighter.

PULL BACK TO REVEAL...SUGAR, a submissive blonde in Victoria's Secret's lacy best standing over a rolling, cloth-covered table bearing closed silver service, white, hand-tapered candles.

Harvey shoves a cigar in the left side of his mouth. Another female hand lights it with a blow torch.

CONTINUE BACK TO REVEAL...SPICE, ruby lipstick, tight leather outfit. Spiked heels. Standing over a rolling table of her own. Butcher block, a pit of coals searing a twitching lobster.

CONTINUE BACK TO REVEAL the entire room. Long, narrow, split down the middle. One half is light and order. The other looks like an S&M club. Harvey rises, escorts Sugar as she rolls her table towards the front of the room.

SUGAR
I've prepared your favorite, mon chere. Quail eggs and aspic.

TWO-FACE
(lighting the candles)
Light to shine as your beauty does.
(opening a tray)
Foie gras. Excellent.

SPICE (OVER)
Liver. Don't make me puke.

Harvey steps over the line to Spice's side, walks with her.

TWO-FACE
Trollop.

SPICE
Scold me again.

TWO-FACE
No.

SPICE
(hot)
Sadist.

He lifts a flagon from her rolling table, gulps back liquid, some spilling into the fire pit and bursting into flame. The girls roll the tables together, Harvey sits at the head, split down the middle.

VOICE IN THE DARK
I hope you made extra.

Harvey shoves the tables flying, is up fast, both guns pointing at a mysterious silhouette standing in the dark.

TWO-FACE
Who the hell-.

VOICE IN THE DARK
Just a friend. But you can call me...
(stepping forward)
...The Riddler.

A new costume, lime green, covered with question marks, an emerald eye mask, derby and cane.

Harvey tosses the girls his guns, grabs Riddler, rushes him hard into the wall.

TWO-FACE
We'll call you dead, more like it. How'd you find us? Talk.

RIDDLER
Ah, I think not my twinned pals. For then what would keep you from slaying me?

TWO-FACE
You got sixty seconds to spill how you tracked us here. After that, you'll beg for bullets.

RIDDLER
Has anyone ever told you you have a serious impulse control problem? Alright, alright, I'll talk.
(slithering free)
I simply love what you've done with this place. Heavy Metal with just a touch of House and Garden.
(crosses to Spiceland, snaps on a TV)
It's so dark and Gothic and disgustingly decadent...
(to Sugarland, snaps on a TV)
Yet so bright and chipper and conservative!
(to "bad" side)
It's so you.
("good" side)
And yet so you!
(touching his suit)
Very few people are both a summer and a winter. But you pull it off nicely.

TWO-FACE
Show's over. Let's see if you bleed green.

Two-Face grabs his guns, shoves them into Edward's face, one to each nostril.

RIDDLER
Alright. Go ahead. Fire away. But before you do, one question. Is it really me you want to kill?

The Riddler knits his thumbs together, waves his hands over an exposed light bulb, making, on the wall, the shadow of a bat.

RIDDLER
Do you know about hate, my dual visaged friend? Slow, burning hate that keeps you sleepless until late in the night, that wakes you before dawn. Do you know that kind of hate? I do.
(circling Harvey)
Kill him? Seems like a good enough idea. But have you thought it through? A few bullets, a quick spray of blood, a fast, thrilling rush, and then what? Wet hands and post-coital depression. Is it really enough? Why not ruin him first? Expose his frailty. And then, when he is at his weakest, crush him in your hand.

255 Riddler presses a stud on his cane and Sugar and Spice are suddenly fixed to their TV's by the green glow of the Box. White brain drain beams shoot from each box into their foreheads. 255

Riddler holds his receiver out to Harvey.

RIDDLER
This is how I found you. Take a hit and see. It makes you smarter.
(taps his forehead)
Uuuup.

A beat. Then Harvey tentatively raises the receiver to his skull. Harvey is blasted with a dose of Sugar and Spice's neural energy.

TWO-FACE
...You correlated all dualities in the city, orders of half and half pizzas, wine splits, two-toned clothing, cross referenced all addresses with multiples of two, crunched the probabilities by bi-

TWO-FACE (cont'd)
coastal, bi-zonal localities, leading you...here. Holy shit.

RIDDLER
So not everyone can be a poet. Still, I respect the sentiment.

Riddler turns to the mesmerized Sugar and Spice.

RIDDLER
This is your brain on The Box.
(to Harvey)
This is your brain on their brain.

He pulls away Harvey's receiver, takes a hit himself.

RIDDLER
This is my brain on their brains after your brain. Does anybody else feel like a fried egg?

Harvey's eyes focus. He grabs for the receiver.

TWO-FACE
More...

RIDDLER
Oh, there's more. But only the first one's free. Here's the concept, counselor. Crime. My I.Q., your AK-47. This is the bargain: you will help me gather production capital so I can produce enough of these...
(pulling a Box from his vest)
to build an empire that will eclipse Bruce Wayne's forever. And, in return I will help you solve the greatest riddle of all. Who is Batman? Then we'll find him and kill him.

Two-Face eyes Riddler, interest dawning.

TWO-FACE
You are a very strange person, a distinction we do not level lightly. You barge in here unarmed when it is clearly suicidal to do so. You speak to us as if we were old friends, which we are not. Still, an intriguing proposition.
(pulling his coin)
Heads: we take your offer.

He rests the barrel on The Riddler's temple.

TWO-FACE
Tails: we blow your goddamned head off!

256 FOLLOW THE COIN 256

as Two-Face FLIPS it high in the air... SPINNING...

257 INT. JEWELRY EXCHANGE 257

Thugs grab handfuls of gems.

The Riddler and Two-Face stand over a palette of black jeweler's felt, littered with bright, sparkling diamonds. The Riddler drops a third Riddle, slips on a monocle, lifts a stone.

Two-Face grabs the entire palette, pours the diamonds into a loot bag, heads towards another counter.

257A INT. TWO-FACE'S CAR 257A *

Two-Face drives, Riddler in the seat beside him working tiny buttons hidden in the secret panel of his cane. *

TWO-FACE *
Where are you sending him? *

RIDDLER *
I think the bat needs a new doo. *

257B CANE SCREEN-CLOSE. A graphic map of the racing batmobile. 257B *

258 INT. BATMOBILE - MOVING 258

WINDSCREEN-CLOSE. A flashing message: Crime In Progress.

259 An ever changing tactical map shows Batman's narrowing proximity to the crime site. 259

260 EXT. STREET 260

The Batmobile rushes to a halt. Batman leaps out, SMASHES through a door into...

261 INT. BEAUTY SALON 261

...Girls LAUGH and flirt. Even behind his mask, Batman fumes. Obviously misled.

262 INT. WAYNE MANOR - BRUCE'S BEDROOM - DAY 262

Bruce dresses while watching the news.

262A ANCHOR 262A
...millions in diamonds stolen with no sign of Batman. Witnesses implicate Two-Face-. Wait. This call was just received by our station... * * *

RIDDLER (OVER) *
Blame Two-Face? I demand equal *
acclaim for my offenses. Recognition *
for my wrong doings. Credit for my *
crimes. Gotham has a new bad boy in *
town and his name is The Riddler. *

262B Alfred ENTERS, bearing coffee and the morning mail. 262B *

BRUCE *
I knew scrambling the Batcomputer's *
downlinks to misdirect me to that *
beauty salon was too sophisticated *
for Harvey alone. *

ALFRED *
A madman calling himself The *
Riddler. Riddles delivered to Bruce *
Wayne. Apparently you and Batman *
have a common enemy, sir. *
(handing him a riddle) *
This was with the morning mail. *

Bruce opens the third riddle. *

263 SCREEN-CLOSE. Changes. Edward stands on Claw Island, a small abandoned island in Gotham Harbor. 263

ANCHOR
In other news, entrepreneur Edward Nygma has signed a lease for Claw Island. Nygma says he plans to break ground on an electronics plant....

263A OMIT 263A *

263B OMIT 263B *

B1705 B1706 B1707 B1708

264 INT. GOTHAM CASINO 264

Two-toned Thugs relieve patrons of their cash and jewels.

Two-Face and the Riddler stand before four security guards, each sentry held captive by a two-toned crony.

TWO-FACE
Close your fist. Reach back.

Two-Face swings, CRACKS the guard on the chin. CRACK. Out like a light.

TWO-FACE
Get it?

Riddler nods tentatively. Manages a weak fist. Throws a feeble punch. The Guard looks barely startled.

TWO-FACE
Riddler. You punch like a girl. Put some heart into it.

Two-Face hauls off, hits the third Guard. Out he goes.

RIDDLER
Okay. Okay. I got it.

He leans way back, tries again. Barely a glancing blow.

TWO-FACE
My God.

He walks away, shaking his head, disgusted. The Riddler turns back to the Guard.

RIDDLER
I'm actually not a violent person.
...So I need the practice.
(raising his cane)
Batter up.

Harvey steps into the f.g., spins the roulette wheel, taking cash off red and black as Riddler dances IN AND OUT OF FRAME behind him, caning the GUARD, baseball style, golf style, swing after swing connecting on the helpless guard.

A264 INT. GARAGE-GYM A264 *

Pull up bars. Gymnastics loops. Several straw-filled action dummies, one of which is taking a punishing beating from Dick.

BRUCE
I just started the Black Knight. She sounds great. Why don't you grab the Harley and we'll take a ride? * * *

DICK
Look, man, I appreciate the gig, but we're not gonna be buddies, okay? You don't even know me.

BRUCE
I know the pain's with you every day. The shame. Feeling somehow you should have saved them. I don't know you. But I'm like you.
(a beat)
Have you thought about your future? Wayne Foundations has an excellent scholarship fund. Once the bikes are finished...

Dick shoves a Gotham Times at Bruce, Two-Face on the cover.

DICK
He's my future.

BRUCE
Don't let your love, your passion for your family twist into hatred of Two-Face. It's too easy.

DICK
(grabs his shirt)
Look, no offense, man. But I don't think you've got a lot to teach me.

Dick starts away. Bruce roundhouses, one, two, three times to the dummy's head, blinding, lethal. Dick stares at him in disbelief.

BRUCE
Don't be too sure.

47 3007 812

264A INT. WAYNE MANOR - LAUNDRY ROOM 264A

Dick stands watching TV while he washes and dries his clothes using martial arts techniques.

ANCHOR
...Batman continues to prove no match for the demonic duo.

(OVER) TWO GUNSHOTS. A book in limbo, pages fly in the wind.

264B INT. BRUCE'S BEDROOM - NIGHT 264B

Bruce wakes from his dream, bathed in sweat. Terrified.

265-267 OMIT 265-267

268 EXT. CLAW ISLAND - DAY 268

Edward watches the tremendous construction in progress.

269 INT. CLAW ISLAND 269

Silhouettes of robot arms manufacture the Box.

Edward watches on, giving Two-Face a quick hit of neural energy from a glowing electrode, than snatches back the receiver.

Harvey eyes the electrode with an addict's hungry eyes.

269A OMIT 269A *

8121

269B-269C OMIT 269B-269C

269D INSERT HEADLINE-BAT FUMBLES. RIDDLER AND TWO-FACE SCORE. 269D

A270 INT. GARAGE - DAY A270 *

Dick works on Vincent Black Knight. Alfred is on the phone. *

ALFRED
Yes, sir. Yes sir, right away.

Dick looks up from his work, watches Alfred disappear into the house. Dick follows.

A271 INT. WAYNE MANOR - DAY A271 *

Alfred enters the foyer and uses a tiny remote to open the door to the Batcave. Steps through.

Dick stands, unseen, watching.

270-282 OMIT 270-282

283 EXT. NYGMATECH HEADQUARTERS - CLAW ISLAND - DAY 283

Finally complete. In the b.g. a giant corporate sign reading NYGMATECH is raised by cranes.

Edward Nygma, dressed like Bruce Wayne to the smallest detail, stands on a podium giving a press conference. Scores of APPLAUDING Media watch on.

EDWARD (OVER)
Now you can be part of the show.

284 QUICK CUTS OF NEWSPAPERS 284

EDWARD (OVER)
...Nygmatech brings the joy of 3-D entertainment into your own home.

285 CUTS OF MAGAZINES all proclaiming Edward as the new King of Electronics in Gotham City. 285

EDWARD
Ladies and gentlemen. Let me tell you my vision. "The Box" in every home in America. And one day, the world. I've seen the future and it is me!

285A INT. BRUCE'S OFFICE - DAY 285A

Bruce sits at a desk cluttered with unread memos and reports, comparing Riddles left at the crimes to those sent to Bruce Wayne. Bruce covers the pages as Margaret ENTERS, drops a small red leather tome on his desk. The book from his dreams.

BRUCE
What the hell?

He looks again. No book at all, just another pile of reports. Margaret stares at him, puzzled. Not a little concerned.

285B INT. WAYNE MANOR - HALLWAY 285B

NEWSPAPER-CLOSE. RIDDLER & TWO-FACE TERRORIZE GOTHAM.

PULL BACK TO REVEAL

Alfred, newspaper in hand, finds Dick trying to open the door which leads to the Bat Cave.

B121037

ALFRED
May I help you, Master Grayson?

DICK
How come this is the only locked door around this museum? What's back there?

ALFRED
Master Wayne's dead wives.

Alfred watches him go, a wry smile on his face. The coast now clear, he disappears into the secret doorway.

DICK stands hidden in an alcove, watching.

285C INT. GOTHAM CITY MINIATURE 285C

Riddler and Two-Face dance through a miniature of Gotham under a shower of coins.

EXT\INT. GOTHAM CITY - MONTAGE

286 A tenement, where a poor family scrapes together their savings on a newspaper add for "The Box"... 286

287 An electronics store, Alfred exiting past a long line, "The Box" in his hands. 287

288 A resplendent household where husband, wife, and kids each watch individual TV's connected to their own Boxes. Suddenly, the familiar white beams of the brain drains shoot from the boxes into the foreheads of the unwitting Gothomites. 288

Beams of shimmering white light issue from the back of each Box, shooting out the window into the night sky.

288A PUSH OUT THE WINDOW 288A

Gotham's skyline is covered by a pulsing spider antenna, jutting from the domed tip of Nygmatech.

288B EXT. CLAW ISLAND 288B

The white beams intersect on a single web of white beams converging on...

289 INT. NYGMATECH - RIDDLER'S CONTROL ROOM 289

Riddler sits atop a tremendous electronic throne. Overhead, a giant diode delivers pulses of glowing neural energy.

290 RIDDLER'S HEAD-CLOSE. Rivulets of neural energy glow. 290

290A INT. BATCAVE 290A

Bruce stands over the riddles. Alfred is examining a computer simulation of a SCREAMING bat.

ALFRED
I see you haven't gotten the new sonar modification running yet. I'm confident it will never work.

BRUCE
That's what you said about the Batmobile.

Bruce scans the latest riddle, comparative forensic data coming up on his screen.

BRUCE
(off the screen)
Same obscure paper stock. No prints. Definitely the same author.
(reading)
The eight of us go forth, not back, to protect our king from a foe's attack.... Pawns.

ALFRED
I couldn't agree more, sir. We are all just pawns in these madmen's-

BRUCE
No, Alfred. That's the answer to the riddle. Chess pawns.... A clock. A match. Pawns. All physical objects. Man made....

ALFRED
Small in size. Light in weight.

BRUCE
Time. Fire. Battle strategy. What's the connection?

ALFRED
With all due respect, sir. I think that's why they call him the Riddler.

Alfred has begun trying to disassemble The Box. Bruce joins him in the lab area, finesses off the lid.

290B BOX-CLOSE. The circuitry inside automatically vaporizes. 290B

291 OMIT 291 *

292-293 OMIT

294 OMIT

292-293

294 *

B211030374

295-296 OMIT 295-296

297 INT. WAYNE MANOR FOYER - DAY 297 *

FAVOR Alfred as he moves into the hallway and the locked door to the Batcave.

ALFRED
(calling out)
Master Dick?

High above, Dick appears on the third floor landing.

DICK
Up here, Al.

ALFRED
Just checking, young sir.

DICK
(to himself)
Four seconds from...

Below, Alfred opens the door.

DICK
Now!

Alfred disappears inside and the door begins to close, Dick leaps the banister, grabs the chandelier, swings to a large tapestry, slides down and into the passageway as the door SLAMS shut.

298 INT. SECRET HALL 298

Unable to stop, Dick barrels through a dark doorway, tumbles down the long stairway onto...

299 THE BATCAVE FLOOR 299

Alfred stands in his lab area. The two stare at each other in utter disbelief.

299A EXT. CHASE'S APT. BUILDING - NIGHT - ESTABLISHING 299A *

300 INT. CHASE'S APARTMENT - NIGHT 300

Big. Open. A life still in boxes. The door opens, producing Bruce and Chase.

4-7-94 3-0 5-1 7-5 2-1 8-1

CHASE
Thanks for dinner.

BRUCE
Listen, I appreciate your advice on Dick. Can I buy you a hospital wing or something?
(looking around)
Who's your decorator? U-Haul?

CHASE
Sorry. I haven't even had time to unpack. Instant coffee okay?

Chase disappears into the kitchen as Bruce takes off his coat. She reappears with a small box. Hands it to him.

BRUCE
What's this?

Bruce opens the box. Within, a dream doll.

CHASE
Call it clinical intuition. I thought your dreams might need changing.

Bruce looks at Chase. He stares out the window a beat, deciding, self disclosure difficult for him.

BRUCE
My parents were murdered. In front of me. I was just a kid.

Chase nods, taking in the information.

BRUCE
I can't remember exactly what happened. I get flashes. In my dreams. I'd gotten used to them. But now there's a new element. One I don't understand. A book. Leather...

CHASE
There's something else.

BRUCE
The dreams have started coming when I'm awake.

CHASE
Bruce, you're describing repressed memories. Images of some forgotten pain trying to surface.

(OVER) The kettle begins to WHISTLE.

CHASE
Damn. Wait. I'll be right back.

Bruce is agitated, looks around. At her desk he finds a virtual shrine to Batman. Articles. Newsphotos. Chase returns.

CHASE
Is it possible there's an aspect of your parents' death you haven't faced? You were so young -

Bruce turns, a file on Batman in his hand.

BRUCE
Why do I feel like the other man, here, doctor?

CHASE
Please, Bruce, don't change the subject. I want to help -

BRUCE
I'd say all this goes a little beyond taking your work home.

CHASE
Alright. He's fascinating. Clinically. Why does a man do this?

301 Chase hits a button. On screen newsfootage of Batman fighting. 301

302

BRUCE
Look at the abuse he's taking. He's not just fighting crime. 302

Chase hits a button, freezing on Batman's face.

CHASE
It's as if he's cursed to pay some great penance. What crime could he have committed to deserve a life of nightly torture?

Bruce hits a key, blanking the screen.

BRUCE
So, Batman just had a lousy childhood, that it Doc?

Chase grabs his hand as it comes away from the keyboard.

CHASE
Why do you throw up that superficial mask? I want to be close but you won't let me near. What are you protecting me from?

CHASE
Damn. Wait. I'll be right back.

Bruce is agitated, looks around. At her desk he finds a virtual shrine to Batman. Articles. Newsphotos. Chase returns.

CHASE
Is it possible there's an aspect of your parents death you haven't faced? You were so young -

Bruce turns, a file on Batman in his hand.

BRUCE
Why do I feel like the other man, here, doctor?

CHASE
Please, Bruce, don't change the subject. I want to help -

BRUCE
I'd say all this goes a little beyond taking your work home.

CHASE
Alright. He's fascinating. Clinically. Why does a man do this?

301 Chase hits a button. On screen newsfootage of Batman fighting. 301

302 BRUCE 302
Look at the abuse he's taking. He's not just fighting crime.

Chase hits a button, freezing on Batman's ~~face.~~

CHASE
It's as if he's paying some great penance. What crime could he have committed to deserve a life of nightly torture?

Bruce hits a key, blanking the screen.

BRUCE
So, Batman just had a lousy childhood, that it Doc?

Chase grabs his hand as it comes away from the keyboard.

CHASE
Why do you throw up that superficial mask? I want to be close but you won't let me near. What are you protecting me from?

Bruce moves towards her, Chase backing up slightly.

BRUCE
You want to know me, Doctor? We're all two people. This side we show daylight. That we keep in shadow.

CHASE
Rage... Violence ...Passion.

She's backed against the wall now. Their faces are close. A breath apart. Suddenly his watch begins to BEEP.

303-304 Bruce turns over his wrist. VOICE ACTIVATES his watch. The face turns into a screen. 303-304

ALFRED
Sorry to bother you, sir. I have some rather distressing news about Master Dick.

BRUCE
Is he all right?

ALFRED
I'm afraid Master Dick has... gone traveling.

BRUCE
He ran away?

ALFRED
Actually, he took the car.

BRUCE
He boosted the Jag?
(relieved)
Is that all?

ALFRED
Not the Jaguar. The <u>other</u> car.

BRUCE
The <u>Bentley</u>?

ALFRED
<u>No</u>, sir. <u>The other car</u>!

A beat. Then Bruce closes his eyes.

305 EXT. ARKHAM SQUARE - NIGHT 305

Gotham night life. Neon, traffic, sleaze.

The Batmobile cruises into the center of the strip. Folks stare.

A GANG of Toughs grab a young GIRL just as the Batmobile cruises to a stop at the cross-walk. One covers the girl's mouth.

B1101703

305 EXT. ARKHAM SQUARE - NIGHT 305

Gotham night life. Neon, traffic, sleaze.

The Batmobile cruises into the center of the strip. Folks stare. A group of beautiful women surround the Batmobile.

A GANG of Thugs grab a young GIRL just as the Batmobile cruises to a stop at the cross-walk. One covers the girl's mouth.

GANG LEADER
Chill, dudes, It's Batman.

GIRLS
Hi Batman.

The cockpit opens revealing Dick.

DICK
Ladies, ladies, careful with the car.

GIRL#1
That's not Batman.

GIRL #2
That's Batboy.

GIRL#3
He sure is cute.

DICK
Ladies the bat is going casual tonight, that's all.

GIRL#1
Can we go with you?

DICK
Sure.

GIRL #2
Is there room in there?

DICK
Sure

GIRL#3
Did your daddy let you borrow the car?

DICK
Come on for a ride and I'll show you? (or) You girls wanta ride in the batmobile or what?

GIRLS
Alright!

DICK
I got room for all of you. What are you talking about? Get in here.

GIRL#4
Is it warm in there? (305K)

GIRL #2
Can I sit on your lap?

The Gangleader and the Gang has been watching.

GANG LEADER
It ain't the bat.

306 (OVER) A SCREAM cuts the night as the girl breaks free, races into a dark alley, chased by SIX GANG MEMBERS. 306

Dick hears the scream he drops down in the seat and The Batmobile TEARS after her.

307 EXT. ALLEY - NIGHT 307

The Gangmembers have the Girl surrounded. The Batmobile SCREECHES into the alley. From the smoking hatchway emerges Dick.

DICK
hey! Let her go.

The Gang ooohs and aaahs.

GANG LEADER
Who the hell are you?

DICK
(low, ominous)
I'm Batman.
(the Gang laughs)
So I forgot my suit alright.

The Gangmembers close. One rushes Dick with a knife. Dick kicks him in the stomach. He goes down. Another Gangmember comes at him from behind. He kicks him also. A third guy comes at him with an axe handle from the side. Dick grabs him and flips him.

Dick takes the axe handle and swings it taking out the first 2 Gangmembers who have risen a second time (the ones that he kicked).

Another rushes him with a glowing staff. He blocks his swing with an axe handle and then swings and smashes Willie. He blocks another strike from Don Quan.

Pete comes at Dick with two glowing sticks. dick ducks and comes back up with a side kick knocking him down.

Don Quan comes at him with an overhead strike on the staff. He blocks it . But Don Quan knocks the axe handle out of Dick's hand. He then swings for Dick's head. Dick goes down and leg sweeps Don Quan knocking him down.

The Gang member with the mohawk swings a bat at Dick's head. He does a high kick knocking him down. Another gangmember comes at him swinging a chain. Dick does and front flip and then a back flip to avoid the chain.

Two guys grab his arms from behind. He does a forward flip scissoring the neck of the Guy with the chain. He spins around in a back flip pulling the chain guy over and freeing himself from his other 2 captors.

He kicks the guy on the left in the knees, then punches the guy on the right knocking him into the car.

The gang leader steps out at him. He does a double kick at him, Dick ducks. He spins at him in the other direction. Dick ducks again then comes up and punches the Gangleader in the face. He starts to stand up again and Dick kicks him with a right spin kick. The Leader goes down to his knees. The Girl Gangmember who has been guarding the girl captive runs to her fallen leader.

Dick goes to the awestruck Girl.

DICK
Get out of here.

GIRL
Wait. You forgot the part where you kiss the girl.

He smiles, happy to oblige, they kiss....

DICK
Go on.

The girl runs away.

DICK
I could get into this superhero gag.

He sees The Gangleader is helped up by his girlfriend. he whistles. Suddenly from above from the fire escapes, many Gangmembers come down from all directions.

The Toughs fill the alley, heading for Dick. He runs to the other end of the alley but suddenly another group of gang girls comes at him. He runs back and jumps onto the wrecked car then Dick grabs a hanging fire-escape and begins making for the safety of a nearby rooftop but Gangmembers come at him from above and below.

Dick fights valiantly. Suddenly one of the Gangmembers points to the roof.

GANGMEMBER

It's Batman.

GANG LEADER

Batman.

308 A DARK FIGURE 308

flies out of the night.

Batman swings into the group all the bad guys scatter. Dick spins, eyes burning.

DICK
Bastard.
(beating Batman)
Your fault.You killed them.
(Batman blocks the blows)
If you'd made Two-Face see who you are at the circus...

Dick starts hammering his torso with both fists. Batman holds his ground, taking the rage. Finally, Dick's blows slow.

DICK
They'd still be...Alive.

Batman catches Dick's hand.

BATMAN
If Bruce Wayne could have given his life for your family, he would have.

And then, finally, for all the loss and pain, Dick begins to cry.

309-10 OMIT 309-10

311 INT. BATCAVE - NIGHT - LATER 311

Bruce and Dick argue. Alfred watches.

BRUCE
If there's any way I can help, I will.

DICK
There is. All I think about every second of the day is getting Two-Face. He took...my whole life. But when I was out there tonight, I imagined it was him I was fighting, even when I was fighting you, and all the hurt went away. Do you understand?

BRUCE
Yes I do.

DICK
Good. Then you've got to help me find him, and when we do I'm the one who kills him.

BRUCE
So, you're willing to take a life?

DICK
As long as it's Two-Face.

BRUCE
It will happen this way. You make the kill. But the pain doesn't die with Harvey. It grows. So you rush into the night, fighting, until one morning you'll wake up and discover that revenge has taken your whole life and you won't know why, only that somewhere in the night it stopped being a choice.

DICK
You can't understand. Your parents wasn't killed by a maniac.

BRUCE
Yes, they were. We're the same.

DICK
Then, if we're the same Bruce help me Train me. Let me be your partner.

BRUCE
There's no turning back for me. You've still got a choice.

DICK
I am part of this. Whether you like it or not.

Dick storms out. Bruce stares after him with tired eyes. He turns to look at Alfred.

DICK
So how do we find him? And when we do, you gotta let me be the one to kill him.

BRUCE
Listen to me, Dick, killing damns you. I know. All this isn't about revenge.

Dick glances at a framed headline. The Wayne murders.

DICK
Right.

BRUCE
It's an addiction. You fight night after night, trying to fill the emptiness, but the pain's back in the morning. Somewhere along the way it stops being a choice.

DICK
Save the speeches about how great you want my life to be, okay, Bruce? You want to help me? Train me, let me be your partner.....

BRUCE
No.

DICK
You said we're the same. Well, you were right. I'm going to be part of this. Whether you want me or not.

Dick storms out. Bruce stares after him with tired eyes.

311A OMIT 311A

312 EXT. RITZ GOTHAM HOTEL - NIGHT 312

At the entrance, the red carpet is rolled out. Over the door, a banner proclaims "Nygmatech -- Imagine the Future."

At the curb, finely dressed folks pour from luxury cars. A battalion of scurrying valets.

Next car up -- Bruce Wayne's Bentley, driven by Alfred. Bruce, Dick and Chase head into the party.

313 INT. RITZ GOTHAM ROOF NIGHT 313

A glamorous trade show introducing the latest generation of The Box.

The room is packed with people sipping cocktails, munching hors d'oeuvres. Conversation BUZZ is high. A band PLAYS. Couples dance.

Stations throughout the room announce THE NEW BOX. Pretty showgirls invite partygoers to step into various black-curtained show booths.

Bruce, Chase and Dick head down the giant staircase.

DICK
Gotham high society. I'm excited.

BRUCE
You needed to get out of Wayne Manor for a while. Too many..distractions.

DICK
Oh. Right. Whatever you say, B-B-B-Ba-Ba, Bruce.

BRUCE
Please. Don't make me kill you.

DICK
(off a show-girl)
Hello.

Dick veers towards her. Bruce and Chase pause at the landing. He helps Chase off with her cloak. Ravishing.

BRUCE
About last night, I want you to know-

CHASE
It's important to me we stay friends.

BRUCE
Yeah. Definitely. Me too.

CHASE
Then it's settled. Friends.

But as they finally break eye contact, no one looks happy.

314-316 OMIT 314-316

317 ACROSS THE ROOM 317

Edward, dressed exactly like Bruce Wayne. Flanking Press SNAP photos and hurl QUESTIONS.

GOSSIP GERTY
Edward, you sweet, bold, dashing darling. How does it feel to be the city's newest, most eligible bachelor? Gotham **must** know.
(spotting Bruce)
Oh. There's Bruce Wayne. Brucey.

The press head towards Bruce. Sugar appears next to Edward.

SUGAR
(off Bruce)
Ow. Wayne's too cute. Eddy, how come your suit doesn't hang like that?

EDWARD
Shut up. You're here to work.

318 OMIT 318

318A BRUCE AND CHASE are suddenly surrounded by QUESTIONING press. 318A

GOSSIP GERTY
NygmaTech stock is outselling Wayne Enterprises two to one. Edward Nygma's charitable contributions threaten to dwarf yours. Are you yesterday's news, Bruce?

Edward and Sugar arrive.

EDWARD
Yes, Bruce, old man. The press were just wondering what it feels like to be out-sold, out-classed, out-coiffed, out-coutured and generally outdone in every way...

BRUCE
Hi, Edward. Congratulations. Great party. ...Nice suit.

EDWARD
(off Chase)
And what light through yonder window breaks? 'Tis the east. You are...

CHASE
Chase?

EDWARD
And what a grand pursuit you must be.

BRUCE
(to Sugar)
Miss...

SUGAR
You can call me anything you want.

EDWARD
Bruce, how humiliating my success must be for you. Let me show you what could have been ours together.

Edward begins to usher the group through the party.

EDWARD
Ladies and gentlemen...the future.

318B THE FIRST BOOTH. A woman steps inside. 318B *

318C BOOTH MONITOR-CLOSE. She is covered with glittering jewels. The tour continues. 318C *

318D
EDWARD
My New Improved Box offers fully interactive holographic fantasies. 318D *

GOSSIP GERTY
Edward, you're dashing **and** a genius. How do you create the images, hon?

EDWARD
That, my dear, is my little secret.

BRUCE
Fully interactive holographs. Only a high frequency carrier wave beamed directly into the brain could-

EDWARD
Enough shop talk. Behold!

318E THE SECOND BOOTH. A BALD GUY steps inside. 318E *

318F MONITOR-CLOSE. He suddenly grows long, flowing hair. 318F *

318G
EDWARD
An end to mundanity. Out of the darkness, Nygmatech brings you a life better than life itself. 318G *

BRUCE
Of course. The Box's zombie-like effects must result from an electroneural link with the viewer's brain.

EDWARD
Zombies! Worse than Nonsense.

GOSSIP GERTY
That's what they said about the first TVs.
(scribbling)
Wayne Wines Sour Grapes?

EDWARD
Yes, Brucey, don't be such a sore loser. Step inside. Try it.

318H A THIRD BOOTH.(MONITOR) A man enjoys a Hawaiian fantasy. 318H *

BRUCE
Edward if you can introduce images into the mind, what keeps you from drawing images **out** of the mind...

EDWARD
Too timid to try my machine? Say so! If such cowardice before so fair a lady doesn't embarrass you.

EDWARD (cont'd)
(to Chase)
Shall we dance?

And with that, Edward draws Chase onto the dance floor.

CHASE
(twirling off)
Have you ever considered therapy?

SUGAR
(off a booth)
Come try one with me. You can't imagine what we can do in there.

Bruce's smile says, no thanks.

SUGAR
Your loss.

319 She disappears into the party. As Chase and Edward dance in the b.g. Bruce walks to a booth. Pulls open a curtain. Empty save a sudden green glow. 319

SUGAR
Naughty naughty. Looking for something?

BRUCE
How to turn it off, actually.

She presses a ~~power~~ pack ejects into her hand. The booth goes dark. Bruce opens his palm.

BRUCE
Thank you.

SUGAR
(hands him power pack)
My pleasure.

320 EDWARD twirls Chase, watches Bruce ENTER the booth. Nods to sugar. 320

320A SUGAR reaches into her bodice, pulls out an identical power pack. SLAMS it into the circuit panel. ~~The~~ booth HUMMS into life. 320A

321 INT. BOOTH 321

BRUCE-POV. A green flash and suddenly Bruce finds himself standing in a lush jungle. Tropical birds SCREECH. A SHOWGIRL appears.

SHOWGIRL
Hi, my name is Holly and I'll be your holographic guide. I am computer generated and **totally** interactive.

She takes Bruce's hand, leads him into the tropical wilds. *

321A INT. BOOTH 321A

No jungle at all. Bruce stands, totally mesmerized, gaze fixed straight ahead at sleek new Nygma-Tech TV set. * Above the jungle filled TV screen, a built in Box shoots a familiar green glow, the tiny white laser of the brain drain dancing between his eyes. * *

321B CLOSE ON the NygmaTech logo at the bottom of the set. 321B

321C CAMERA MOVES around the set, through the black curtain to the booth's control station. A tiny status panel flashes. 321C

321D STATUS PANEL-CLOSE 321D

A miniature schematic of a human brain. Beneath tiny running columns of data, a graphic reads: Wayne, Bruce.

321E BRAIN-CLOSER. INTO the neural rivulets. CLOSER STILL into the graphic landscape of Bruce Wayne's mind. 321E

B21790

322 BACK TO SCENE 322 *

All the booths go dark as GUN FIRE bursts across the room. Two-Face ENTERS, Spice in tow, his Thugs at every entrance. *

322A BRUCE steps out of his booth, disoriented. He backs towards a service door. 322A *

TWO-FACE
Alright, folks, this is an old-fashioned, low-tech stick-up. We're interested in the basics: jewelry, cash, cellular phones. Hand 'em over nice and easy and no one gets hurt. *
(evil side) *
On second thought, put up a fight. *

Two-Face's Thugs charge the room. The crowd SCREAMS. *

323 EXT. RITZ GOTHAM ALLEY-NIGHT 323

Bruce hand-slides down fire-escapes, hits the alley running.

324 EXT. ALLEY 324

Bruce ducks into the Bentley.

BRUCE
Emergency, Alfred.

325 INT. BENTLEY 325

A secret panel in the back opens. A Batsuit.

326 INT. PARTY 326

The Thugs circulate, yanking jewels from ~~ears and~~ necks, grabbing wallets and purses, filling sacks.

DICK stands on the balcony with a couple of show-girls, staring down at commotion. * *

He slips towards the access stairs as, below, Ed pushes his way towards Two-Face.

EDWARD
You're ruining my big party. Are you insane? Actually, considering your present behavior, I withdraw the question.

TWO-FACE
We're sick of waiting for you to deliver Batman, Riddle boy. *

EDWARD
Patience, oh bifurcated one.

TWO-FACE
Screw patience. We want him dead.
(looking around)
And nothing brings out The Bat like a little mayhem and murder.

EDWARD
Oh well, in that case. If you were going to rob me, you could have at least let me in on the caper. We could have organized this, planned it, pre-sold the movie rights.

(OVER) the CRASH of breaking glass.

327 BATMAN 327

swings in through a window, kicking down a row of Thugs.

EDWARD
Harv, babe, I gotta be honest. Your entrance was good. His was better. What's the difference? Showmanship.

Two-Face shoves Edward away, looking for a clean shot. He FIRES a couple of times, but only destroys an ice sculpture and some liquor bottles. More SCREAMS.

327A INT. BENTLY 327A

Dick shoves his head in.

DICK
Emergency, Alfred.

ALFRED
I'm sure to be fired for this. Perhaps they'd have me back at Buckingham. Always liked the Queen....

Alfred reaches for something under the seat.

328 INT. PARTY 328

One huge Thug charges Batman. Batman heaves him overhead, throws him, CRASHING, into a display of stacked Boxes.

329 ANOTHER THUG has Chase to a wall, hand around her pearls. 329

BATMAN (OVER)
Excuse me.

He head-butts the Thug. The guy goes down.

Chase looks up. The chemistry here is undeniable.

CHASE
My place. Midnight.

Batman spins, races across the tops of chair backs and engages another group of Thugs. He draws a gas gun from his utility belt, blows a cloud of colorful mist, knocking the group unconscious. Several more villains close in.

(OVER) POLICE SIRENS.

B2110374

TWO-FACE
Okay boys. Phase **two.**

As Batman fights in the b.g., Two-Face and his remaining cohorts dash into the express elevator. The doors close.

329A SUGAR AND SPICE rush to the elevator. Not in time. 329A *

SUGAR
We gotta vacate. And fast. Where're the stairs? *

SPICE
Thirty stories? In these heels? (flipping a portable phone) I know a guy with a helicopter. *

329B BATMAN pulls a handful of bat-cuffs from his belt and throws them towards the closing Thugs, the cuffs homing in on and securing the villains' wrists. They fall. 329B *

Batman looks to the elevator. The floor counter ticks down, three..two..one.

330 (OVER) CHEERS erupt for Batman as he races onto the balcony. 330

331 BATMAN'S POV - BELOW 331

Harvey and Thugs disappear into in an open manhole in the center of a construction site like filth down a drain.

332 EXT. RITZ GOTHAM - NIGHT 332

Batman jumps. He zooms downward toward the manhole.

333 INT. MANHOLE 333

An abandoned subway station.

In the dark cavern, beneath a single beam of moon light, stand Harvey and his Thugs. Waiting.

TWO-FACE
Boys, welcome our guest.

With that the Thugs hoist a transluscent red plastic industrial air conditioning tubing, it's maw matching the diameter of the open manhole.

334 EXT. STREET 334

Batman is dropping towards the manhole.

335 OMIT 335

336 EXT. MANHOLE 336

Batman drops directly into the tube.

337 INT. TUBING 337

Batman is plummeting through the red vinyl, towards a dark tunnel.

338 INT. ABANDONED SUBWAY STATION 338

The tube weaves through the fragmented scaffolding and statuary into the blackness of an abandoned tunnel.

B21103 7

ENTER Bruce and Chase.

Brightly-lighted stations throughout the room announce THE NEW BOX. Pretty showgirls invite partygoers to step into various black-curtained show booths. Monitors on each booth show the action within: eager participants enjoy total holographic environments created by the newest version of the The Box.

314 Bruce scans the room as he and Chase pause by the first display, where a Socialite steps into a booth. 314

BOOTH MONITOR-CLOSE. The socialite GASPS with delight as she finds herself suddenly dazzling in diamonds from head to toe, stones moving as she moves.

Bruce and Chase walk to the next display.

315 NEXT BOOTH MONITOR-CLOSE. A CHUBBY BUSINESSMAN, sword in hand, fights off a knight on horseback. Apparently the images created by The New Box are fully interactive. 315

316 At the next display, a BALD GUY steps into a booth. Suddenly, he is in a classic stoner's pad ~~circa~~ 1967. And, best of all, he has long flowing hair. 316

Chase looks amused, Bruce suspicious.

CHASE
If I didn't know better, I'd say you were sulking.

BRUCE
Keep me off the couch, Doc. Your fees are a little rich for me.

CHASE
Touchy, touchy.

BRUCE
(not biting)
So how goes your 'scholarly' ~~pursuit~~ of Batman?

CHASE
Oh God, Bruce. You're still ~~jealous.~~

BRUCE
(flaring)
Spare me the diagnosis, okay? You're being ridiculous. I can't be ~~jealous~~ of Batman.
(to himself)
Can I?

317 ACROSS THE ROOM 317

Edward, dressed now in vintage Bruce Wayne. Hair, suit, shoes, glasses, all match Bruce's perfectly. Flanking PRESS SNAP photos and hurl questions.

NEWSCASTER
You're outselling Wayne Enterprises. Any comments?

EDWARD
Actually, I'm outselling Wayne Enterprises **two to one...**

JOURNALIST
The Times has named you Gotham's bachelor of the year. What do you have to say about that?

EDWARD
You might want to ask Bruce Wayne.
(calling)
Bruce, old man!

318 Edward crosses the room to greet Chase and Bruce. His stance mirrors the billionaire's as all are quickly surrounded by press and partygoers. 318

EDWARD
So glad you could come.

BRUCE
Congratulations, Edward. Great party. Nice suit...

EDWARD
The press were just wondering what it feels like to be out-sold, out-classed, out-quaffed, out-coutured and generally outdone in every way...
(noticing Chase)
And what light through yonder window breaks? 'Tis the east. And you are...

CHASE
(charmed)
Chase?

EDWARD
Of course you are. And what a grand pursuit you must be.
(to Bruce)
What do you think of my new invention?

BRUCE
What? Oh, it's very impressive.

EDWARD
Gracious even in defeat. How vaguely disappointing. When all this could have been ours together.

Edward stills a passing waiter and his tray of champagne. Crystal flutes for all. He toasts Chase.

EDWARD
No grape could be more intoxicating than you, my dear. But we make due. To your charms.
(clinking hers)
Skol.

BRUCE
(rasing his)
Nostrovia.

EDWARD
(pausing)
La'chiem.

BRUCE
(casual)
Slanta.

EDWARD
Rinka.

BRUCE
Banzai.

CHASE
I'm drinking.

And she does.

EDWARD
I notice you've sub-divided your B coupons. Feeling a little light on principle?

BRUCE
Actually, I like to divest just before a major re-capitalization.

EDWARD
I wouldn't race to the bank. Old regimes crumble every day. Life is a cycle. Remember Yeats; turning and turning in the widening gyre. The Falconer cannot hear the Falcon...

BRUCE
(finishing the poem)
And the beast slouches towards Bethlehem.

CHASE
Excuse me, boys. I'd hate to stop this testosterone flood on my account-

B10170374

EDWARD
Quite right. Shall we dance?

And with that, Edward draws Chase onto the dance floor.

319 As Chase and Edward dance in the b.g. Bruce walks over to one of the booths. Examines a control station. Tries to pry open a circuit panel. 319

SHOWGIRL (OVER)
Naughty naughty.

She slaps his hand playfully. Bruce smiles an apology. Looks around. No other choice. He ENTERS.

320 EDWARD watches Bruce enter. He smiles. 320

321 INT. BOOTH 321

BRUCE-POV.

A green flash and suddenly Bruce finds himself standing in the center of a lush jungle. Tropical birds SCREECH. A SHOWGIRL appears besides him.

SHOWGIRL
Hi, my name is Holly and I'll be your holographic guide. I am computer generated and totally interactive.

With that she actually takes Bruce's hand, begins to lead him away into the tropical wilds.

321A INT. BOOTH 321A

No jungle at all. Just a small cramped space. Bruce stands, totally mesmerized, gaze fixed ~~straight~~ ahead at sleek new Nygma-Tech TV set. Above the jungle filled TV screen, a built in Box shoots a familiar green beam onto his forehead, the tiny white laser of the brain drain dancing repetitively between his eyes.

321B CLOSE ON the NygmaTech logo at the bottom of the set. 321B

321C CAMERA MOVES around the set, through the ~~black~~ curtain to the booth's control station. A tiny status panel flashes. 321C

321D STATUS PANEL-CLOSE 321D

A miniature schematic of a human brain. ~~Beneath~~ tiny running columns of data, a graphic reads: Wayne, Bruce.

321E BRAIN-CLOSER. INTO the neural rivulets. CLOSER STILL into the graphic landscape of Bruce Wayne's mind. 321E

322 BACK TO PARTY 322

All the booths go dark as GUN FIRE bursts across the room.

TWO-FACE and his Thugs stand at every entrance.

322A BRUCE steps out of his booth, disoriented. Suddenly BULLETS spray the wall behind him. 322A

BRUCE backs away, slips towards a service door.

TWO-FACE
Alright, folks, this is an old-fashioned, low-tech stick-up. We're interested in the basics: jewelry, cash, watches, high-end cellular phones. Hand 'em over nice and easy and no one gets hurt.

Two-Face's Thugs charge the room. The crowd SCREAMS.

323 EXT. RITZ GOTHAM ALLEY - NIGHT 323

Bruce hand-slides down fire-escapes, hits the ally running.

324 EXT. ALLEY 324

Bruce ducks into the Bentley.

BRUCE
Emergency, Alfred.

325 INT. ROLLS 325

A secret panel in the back opens. A Batsuit.

326 INT. PARTY 326

The Thugs circulate quickly, yanking jewels from ears and necks, grabbing wallets and purses, filling sacks.

Ed pushes his way against the crowd, through Two-Face's ring of personal guards and right up to Two-Face's face.

EDWARD
You're ruining my big party. Are you insane? Actually, considering your present behavior, I withdraw the question.

TWO-FACE
We're sick of waiting for you to deliver The Bat, Riddle boy. You promised us Batman.

4/17/95
4/20/95
4/21/95
4/25/95

EDWARD
Patience, oh bifurcated one.

TWO-FACE
Screw patience. We want him dead.
(looking around)
And nothing brings out The Bat like a little mayhem and murder.

EDWARD
Oh well, in that case. As long as you were going to rob me, you could have at least let me in on the caper. We could have organized this, planned it, pre-sold the movie rights.

(OVER) the CRASH of breaking glass.

327 BATMAN 327

flies in through a window, kicking a row of Thugs down before he lets go his rope and lands on the floor.

EDWARD
Harv, babe, I gotta be honest. Your entrance was good. His was better. What's the difference? Showmanship.

Two-Face shoves Edward away, looking for a clean shot. He FIRES a couple of times, but only destroys an ice sculpture and some liquor bottles. More SCREAMS.

328 One huge Thug charges Batman. Batman heaves him overhead, 328 throws him, CRASHING, into a display of stacked Boxes.

329 Another Thug has Chase to a wall, hand around her pearls. 329

BATMAN (OVER)
Excuse me.

He head-butts the Thug. The guy goes down.

Chase leans up and kisses him, hard and hot on the mouth. The chemistry here is undeniable.

CHASE
My place. Midnight.

Batman spins, races across the tops of chair backs and engages another group of Thugs. Batman draws a gas gun from his utility belt, blows a cloud of colorful mist, knocking the group unconscious. Several more villains close in.

(OVER) POLICE SIRENS.

TWO-FACE
Okay boys. Phase two.

As Batman fights in the b.g., Two-Face and his remaining cohorts dash into the express elevator. The doors close.

Batman pulls a handful of bat-cuffs from his belt and throws them towards the closing Thugs, the cuffs homing in on and securing the villains' wrists. They fall.

Batman looks to the elevator. The floor ~~counter~~ ticks down, three..two..one.

330 (OVER) CHEERS erupt for Batman as he races onto the balcony. 330

331 BATMAN'S POV - BELOW 331

Harvey and Thugs disappear into in an open manhole in the center of a construction site like filth down a drain.

332 EXT. RITZ GOTHAM - NIGHT 332

Batman jumps. He zooms downward toward the manhole.

333 INT. MANHOLE 333

An abandoned subway station.

In the dark cavern, beneath a single beam of moon light, stand Harvey and his Thugs. Waiting.

TWO-FACE
Boys, welcome our guest.

With that the Thugs hoist a transluscent red plastic industrial air conditioning tubing, it's maw matching the diameter of the open manhole.

334 EXT. STREET 334

Batman is dropping towards the manhole. *

335 OMIT 335

336 EXT. MANHOLE 336

Batman drops directly into the tube.

337 INT. TUBING 337

Batman is plummeting through the red vinyl, towards a dark tunnel.

338 INT. ABANDONED SUBWAY STATION 338

The tube weaves through the fragmented scaffolding and statuary into the blackness of an abandoned tunnel.

Batman flies directly into the dark tunnel.

339 He SMASHES into a wall. 339

340 INT. MOUTH OF TUNNEL 340

Two-Face stands staring into the dark with his Thugs. He grabs an aging valve wheel set into the crumbling wall.

TWO-FACE
Nothing worse than a bad case of gas.

He spins the CREAKING wheel.

341 INT. INNER TUNNEL 341

A pipe near Batman begins to HISS a thick, colored gas.

342 INT. MOUTH OF TUNNEL 342

Two-Face swings a grenade launcher before him. Takes a step back. Aims into the tunnel.

TWO-FACE
The bat hath flown. Now shall be done a deed of dreadful note.
(off his puzzled Thugs)
Macbeth? Shakespeare? Never mind.

343 As his Thugs scramble for cover, Two-Face FIRES. The grenade flies into the tunnel, SLAMMING into the gas main. An EXPLOSION. 343

344 A flaming white fireball. 344

345 INT. TUNNEL 345

The huge fireball rushes towards Batman. Batman wraps himself in his cape. Presses a stud on his utility belt.

346 His cape morphs into a fire retardant covering. 346

347 A tremendous fireball ROARS races down the tunnel engulfing Batman in a world of flame. 347

348 INT. MOUTH OF TUNNEL 348

Two-Face stands staring into the inferno.

349 Billowing smoke, residual flame and falling debris everywhere. No Batman. A moment of dead quiet. 349

350 TWO-FACE 350
Finally.
(singing)
We are the champions, my friend.
We'll keep on fighting to the-.

Then Two-Face's smirk vanishes.

THUG
It can't be.

351 REVERSE ANGLE 351

A shape rises, phoenix-like, out of the flames. The figure moves forward.

Batman heads towards Two-Face and his men.

352 Two-Face-CLOSE. Consumed with rage. 352

He SHOOTS a section of the wall's support scaffolding and begins to wrench it free with crazed fury.

TWO-FACE
Why won't you just die?!

In a final rage of maniacal fury, Harvey tears the scaffolding free. It's ancient supports gone...

353 THE SCAFFOLDING 353

begins to crack and fall, sand and debris pouring in at a furious pace.

354 BATMAN 354

is suddenly doused in a rain of rock and sand.

355 THE TUNNEL between Harvey and Batman is obstructed by tons of falling metal and plaster and sand. 355

356 Two-Face stands as the ceiling falls all around him. 356

357 BATMAN is driven down by a storm of wreckage. 357

358 Two-Face can barely contain his joy. Plaster and rubble fall ever more furiously. His Thugs are getting nervous. 358

TWO-FACE
Now the air is hushed save where the weak-ey'd bat, with shrill short shrieks...dies.

359 BATMAN stumbles as the ground beneath him suddenly gives, sucking him into a quickly filling pit of sand. 359

360 He reaches for his utility belt and shoots a Batarang upward. No purchase. It falls. 360

361 BATMAN is nearly buried, sand coming up over his mouth, his eyes, until finally he is gone. 361

362 TWO-FACE stands watching, eyes full of childish delight. 362

363 The floor in front of him begins to give way, running with deep cracks. 363

TWO-FACE
Boy's, let's go have us a party.
(turning)
Anybody else feel like donuts?

364 Harvey and his men head away, up out of the tunnels. 364

365-379 OMIT 365-379

380 THE SAND PIT-CLOSE. 380

Batman is buried. Only a gloved hand breaks the surface. Just as the sand starts to cover his fingers...

A GREEN GLOVED HAND- CLOSE. Grabs Batman's hand.

WIDER

Dick in his Flying Grayson costume and black mask hangs on a wire above Batman in an aerialist's maneuver. He secures his grip and pulls.

DICK-CLOSE. Straining.

Suddenly, Batman's face breaks the sand.

Dick uses the leverage of his body on the rope to pull harder. Batman begins to rise. Free.

The two face each other. Hands still clasped.

381 INT. BATCAVE LATER 381

Bruce being bandaged by Alfred. Dick is pacing.

BRUCE
What the hell did you think you were doing?

DICK
You have a real gratitude problem. You know that, Bruce?I need a name. Batboy? The Dark Earl? What's a good side kick name?

BRUCE
How about Richard Grayson college student? This conversation is over. *

DICK *
Screw you, Bruce. I saved your life. *
You owe me. I'm joining up. *

BRUCE
You're totally out of control. You're going to get yourself killed.

DICK
I'm going to be your partner.

BRUCE
There's no way-.

DICK
Whenever the call comes, I'll know. Whenever you go out at night, I'll be watching. And wherever there's a Batman, I'll be right behind him. How are you going to stop me?

Bruce holds his eyes.

BRUCE
I can stop you.

A beat. Then Dick turns and storms out of the Batcave. Bruce stares after him. Rubs his eyes. Turns to Alfred.

BRUCE
And you're encouraging him.

ALFRED
Sir, young men with a mind for revenge need little encouragement. They need guidance.

Bruce glances at the screen.

SCREEN-CLOSE. Another anti-Batman editorial.

NEWS EDITOR
...subway will take weeks to repair. Batman is a magnet for so-called super villains. Only when Batman hangs up cape and cowl will Gotham be spared these evildoers' violent vendettas...

BRUCE
Are they right, Alfred? Is it time for Batman to retire?
(a beat)
Why do I keep doing this?

ALFRED
Your parents are avenged. The Wayne Foundation contributes a fortune to anti-crime programs. Police handle much of the villainy. Why, indeed?

BRUCE
Chase talks about Batman as if he were a curse, not a choice. What frightened me the night of my parents' wake? The Bat?
(looking around)
Did I create all this just because a little boy was scared of a monster in the dark?
(a beat)
I thought I became Batman to fight crime. ...But maybe I became Batman to fight the fear.

ALFRED
And instead you became the fear.

BRUCE
If I quit, would Two-Face end his crusade? Could I leave the shadows? To spare Dick. To have a life. Friends. Family.

ALFRED
Dr. Meridian...

Bruce touches his lips, the spot Chase kissed Batman.

BRUCE
(pained)
Chase. I know now I've never been in love before. But she loves Batman. Not Bruce Wayne...

ALFRED
Go tell her. Tell her how you feel.

BRUCE
How? As Batman, knowing she wants me? Or as Bruce Wayne and hope...?

Alfred reaches to the phone. Hits the an autodial key. (OVER) TONES as the phone begins to dial.

PHONE (CHASE)
Hello?..Hello?..Who's is this?

Bruce disconnects the phone.

BRUCE
Who am I Alfred? I don't think I know anymore.

382 INT. CHASE'S BEDROOM - NIGHT 382

Dark. Moonlight through curtains. Night SOUNDS.

Chase lays asleep in bed. A shadow crosses her face. She stirs.

REVERSE ANGLE

At the french doors to her bedroom stands a familiar silhouette. Batman.

Chase rises, moves across the room, the pale light catching her pale robe. She pulls the doors wide.

Chase faces him, bodies close. She reaches up, touches his mask. Kisses him. His cape WHIPS around her.

THE KISS-CLOSE. Passionate. Sustained. Chase pulls away.

CHASE
I'm sorry.
(laughs)
I can't believe it. I've imagined this moment since I first saw you.
(touching his glove)
Your hands.
(touching his mask)
Your face.
(touching his chest)
Your body.

She turns, walks across the room.

CHASE
And now I have you and....
(shaking her head)
Guess a girl has to grow up sometime.

She comes back to him, touches his cheek.

CHASE
I've met someone. He's not...you. But... I hope you can understand.

He sees now that over her desk, her Batman memorabilia has been replaced by photos and flies on Bruce Wayne.

BATMAN-CLOSE. Smiles.

Then he's over the balcony and gone, a ~~shadow~~ on the wing in the dead of night.

383 INT. CLAW ISLAND CONTROL CENTER - DAY 383

On his throne, in his sphere, electronically getting more brilliant every second, Edward fills all ~~his~~ screens with Chase's image from the party.

HIS HEAD - CLOSE. Rivulets of neural energy ripple and dance under his forehead.

Two-Face ENTERS.

TWO-FACE
Our belfry is finally free of Bats. An end to late night raids by the man in rubber. No more troublesome explosions of violence from the winged ferret. A cease to all wall crawling, night flying humorless, vitriolic, self righteous heroics from a man who whose belt and footwear don't even match. Ding damn dong the annoying bat is dead.

Suddenly Harvey grabs Riddler by the throat.

TWO-FACE
So, why do we need you? You only come between us. We're going to be the smartest in Gotham City. We're taking the empire for ourselves. Time's up, laughing boy.

RIDDLER
(rasping)
Bad news, pals. The bat lives.

Edward shows him a newspaper headline: "BATMAN SURVIVES SUBWAY SABOTAGE". A stunned beat. Two-Face throws back his arms and SCREAMS.

RIDDLER
Nice. A little flat. Try a c sharp.

TWO-FACE
Cats have nine lives. Cats. C not B. The man's refusal to die is really annoying.

Two-Face draws his gun, trains it on Riddler.

TWO-FACE
Someone is going to die today!

RIDDLER
Kill me? Well, alright. Go ahead. Take the empire. All yours.
(grabbing his own head)
Hell, Harv, old pals. I'll kill me for you.

Riddler grabs his hair, starts SLAMMING his own head into the desk-top.

RIDDLER
Too..bad..about..Batman.

Harvey grabs his head. Stops him.

TWO-FACE
What about Batman?

Riddler smooths his hair.

RIDDLER
What if you could know a man's mind? Would you not then own that man?

Riddler hits a switch. Suddenly his screens fill with the image of Bruce stepping into the simulation at the party.

RIDDLER
A few dozen extra IQ points and my little doggy learned a new trick. It does more than drain your brain. It makes a map of your mind.

The screens change, now showing a turning schematic of a brain, alive with neural lightning.

RIDDLER
Would you like to see what my old friend Bruce has in his head.

384 Riddler hits a switch. Another image pulls free from the schematic brain. A trapped bat. Fierce. Monstrous. The very picture of imagined evil, made live. Bruce's nightmare. 384

RIDDLER
Riddle me this, what kind of man has bats on the brain?

Two-Face stares at him.

RIDDLER
Go ahead. You can say it.

TWO-FACE
You're a genius.

The two begin to LAUGH.

385 OMIT 385

386 OMIT 386

387 INT. BATCAVE 387

Bruce and Dick are in mid-conversation.

DICK
What the hell do you mean, it's over?

BRUCE
You were right, Dick. As long as there's a Batman, you'll be behind him. But without Batman, you'll never track Two-Face down. Never get close to him. Never... So from this day on, Batman is no more.

Bruce throws a switch and the cave goes dark.

DICK
You can't quit. There are monsters out there. Batman has to protect the innocent.

BRUCE
Dick, I've spent my life protecting people I've never met, faces I'll never see. Well, the innocent aren't faceless anymore. If I let you lose yourself to a life of revenge, all I've lived for will have been for nothing. Batman has to vanish so you can live. ...Maybe so we all can.

DICK
You can't decide what I'm going to do with my life. My dad always said every man goes his own way. Well mine leads to Two-Face. You've got to help me...

BRUCE
And when you finally find Harvey? What then?

Dick looks away.

BRUCE
Exactly. And once you kill him, you'll be lost. Like me.
(a beat)
No. You have to let this go. Get on with your life. Trust me. I'm your friend-

DICK
(flaring)
I don't need a friend. I need a partner. Two-Face has to pay. ...Please.

BRUCE
Chase is coming for dinner. Come upstairs. We'll talk...

But Dick turns away. Bruce almost reaches out. Instead, he heads up into the house. Dick stands alone in the dark, still cave.

(OVER) A doorbell RINGS.

388 EXT. WAYNE MANOR 388

Alfred opens the doors to the Trick or Treaters we saw earlier. Hands out bags of candy.

389 EXT. WAYNE MANOR - ACCESS ROAD 389

A mysterious van sits parked on the gravel byway. As the Trick or Treaters pass, a familiar gloved hand emerges from the open side door. A finger beckons the children.

390 INT. VAN 390

Two-Face, Riddler, and men sit watching the manor.

391 RIDDLER-POV. A taxi pulls up. Chase emerges as the Trick or Treaters leave. 391

392 RIDDLER 392
And today's not even my birthday.

Two-Face couldn't care less about Chase. He tosses his
393 coin. HOLD ON the spinning faces as (OVER) we hear... 393

TWO-FACE
Bruce, Batman. Bruce, Batman.

394 INT. COSTUME VAULT, BATCAVE - NIGHT 394

Opens with a HISS. Dick passes the Batman costumes until he comes to a standing figure different from the rest.

His Robin costume. He packs to leave forever.

395 EXT. WAYNE ESTATE 395

Dick walks his motorcycle through the protective hologram of the trees, hops on, heads away into the dark night.

396 INT. WAYNE MANOR - LIVING ROOM 396

Intensely romantic. Bruce and Chase sit before the ROARING fire. Alfred leaves, having just poured a vintage red.

BRUCE
I asked you to come tonight because *
I need to tell you something. *

CHASE
I want to tell you something, too. *
* *
BRUCE CHASE *
What I wanted to say- Something happened last- *

Both LAUGH. *

BRUCE *
You go first. *

CHASE
Right. Okay. Bruce, all my life I've been attracted to a certain kind of man. The wrong kind of man. I mean, look at what I do for a living. But since I met you-
(a beat)
God, why am I so nervous?

She reaches for her wine glass and instead knocks over a vase. Two roses fall to the floor.

397 BRUCE-POV. Roses hit the alley floor. His mother falls. Bruce is gone again, into his past. 397

398 CHASE 398
Bruce? What's wrong?

BRUCE
...It's happening again. Flashes. Images of my parents' death.

CHASE
Your memories are trying to break through. Let them come.

BRUCE
I'm not sure I want to remember.

CHASE
You braved those thugs at the circus, Bruce. Braved your parents death. You can brave the past.

A beat. Then Bruce Wayne leans back, closes his eyes.

BRUCE
My parents are laid out in the library. There's a book on my father's desk. I'm opening the book. Reading. I'm running out into the storm, the book in my hands. I can't hear my screams over the rain. I'm falling into a hole...

CHASE
Okay. What hurt so much? What did the book say?

Bruce opens his eyes.

398A BRUCE-POV. He is in the library again. The coffins before him. He stands. Walks towards them. 398A

CHASE
Where are you?

7374 7037 7037 7037

BRUCE
I thought it was the bat that scared me that night, that changed my life. But it wasn't. This is the monster I grew strong and fierce to defeat. The demon I've spent my life fighting. My own guilt. The fear that I killed them.

Chase holds his eyes.

CHASE
Oh God, Bruce, you were a child. Your weren't responsible...

She begins to comfort him, then her caresses change in tenor. They kiss, seperate.

CHASE-CLOSE. Stunned. A kiss she's tasted before.

(OVER) The doorbell RINGS.

399 FRONT DOOR 399

Alfred peers out to face the same children's halloween masks we saw earlier.

LITTLE VOICE
Trick or Treat?

Alfred grabs his candy bags as he opens the door to...

400 The Riddler, Two-Face and the Thugs. 400

RIDDLER
Trick.

He CRACKS Alfred on the head with his cane. Down the butler goes. Thugs toss him into a closet, bolt the door.

TWO-FACE
(to his thugs)
Move.

RIDDLER
Remember the plan. Seize and capture. No killing! *

Harvey watches the Riddler dance off. Not happy. *

401 INT. DINING ALCOVE 401

(OVER) a COMMOTION.

BRUCE
What the hell?

Thugs appear at both doorways.

Bruce moves fast as he grabs a silver serving tray, flips it into one of the screaming Thugs faces, swings the platter into the other's head. Two down.

Bruce grabs Chase's hand and they're out the door, racing fast, several more henchmen in close pursuit.

402 RIDDLER 402

uses the scanner in the head of his cane to locate and open the secret door to the Batcave.

402A HARVEY 402A *

sits in a chair, watching his Thugs close on Bruce and Chase. He flips his coin repeatedly, always landing good side up. *

TWO-FACE *
(imitating Riddler) *
No killing. Torture him. Make him suffer. Whatever happened to old fashioned murder? Kids these days. *

403 INT. HALLWAY 403

Bruce and Chase race towards the stairway. Bruce overturns statues as he goes, blocking the Thugs' way.

404 INT. BAT CAVE 404

Riddler has found heaven. From his pouch he produces tiny green bombs shaped like bats. He winds one up, it's head SCREECHING with each twist of the neck, he throws.

RIDDLER
You know, it's always risky introducing a trained animal into the wild.

405 The first bomb flies into the video wall. A tremendous EXPLOSION. 405

406 RIDDLER 406
They often have trouble acclimating to the new environment.

407 The next bat-bomb lands in the costume vault. BLOWS 407
408 it completely. The crime lab EXPLODES next. 408

409 The Riddler winds up the last one on his way out. 409

410 RIDDLER 410
Tell the fat lady she's on in five.

411 The tiny bomb lands in the cockpit of the Batmobile and the car EXPLODES. 411

411A INT. WAYNE MANOR CLOSET 411A

Alfred comes to. Tries the door. Locked. He activates his wrist video-phone. (OVER) TONES sounds as the autodial number races across the tiny screen: 911.

412 INT. WAYNE MANOR - GRAND STAIRCASE 412

Bruce and Chase flee up the giant staircase, the Thugs step behind. One two-toned bad-guy leaps forward, gets a fistful of Chase's dress. She goes down. Looks like she's done for. At the last moment, Chase gives a mighty kick and the Thug topples backwards, down the stairs.

B2110374

CHASE
It's theraputic.

Bruce is holding off a couple more, closing near the top step. He spins, a powerful roundhouse clocking one in the head, sending him backwards down the stairs.

BRUCE
Go!

Chase moves behind him, up to the landing, turns to see Bruce fell another with a spinning back kick, a third with a flying back-fist. Then Bruce shoves a group of suits of armor down at the Thugs.

Bruce and Chase race to the top of the stairs.

413 TWO-FACE sits, still flipping. Good side up every time. 413 *

TWO-FACE *
A chance to live. A chance to die. *
Lady Luck makes her decrees and we *
can do naught but slavishly follow. *
(lands evil side up) *
Finally. *

Harvey stands, takes aim, SHOOTS. The bullet grazes * Bruce's head. He tumbles down the grand staircase.

CHASE SCREAMS as Thugs grab her.

BRUCE hits the floor. Hard. No movement. None at all.

TWO-FACE
Bruce, my boy, you sure know how to throw a party.

414 (OVER) approaching SIRENS WAIL. Riddler appears from the 414 Batcave. Sees Harvey standing over a prostrate Bruce. *

RIDDLER *
No! You killed him. *

TWO-FACE *
(aiming at Bruce) *
Not yet. But give us a second. *

Riddler sweeps behind him, begins towing him towards the * door by his collar. *

RIDDLER *
Okay, let's review. We were not *
going to kill him. We were going to *
torture him, remember? Wreck and *
ruin all he holds dear? Leave him *
broken, knowing his secret is *
revealed and death will come, but *
not where or when? Any of this ring *
bells? You really passed the bar? *

Two-Face spins, guns ready. *

RIDDLER *
Kidding. Ha-ha? Joke? *

TWO-FACE *
Okay. Just grab the bait. *

(OVER) The SIRENS are closing. *

RIDDLER
Enough tricks. Where's my treat?
(shouting)
Boys!

The Thugs drag out a freshly bound Chase as the Riddler drops a new fourth riddle and all rush out the door. * *

RIDDLE - CLOSE. We're five little items of an everyday sort. You'll find us all in a TENNIS COURT. * *

HOLD on Bruce Wayne. Perfectly still.

415 INT. BATCAVE 415

Sputtering. Burning.

B21090

416 THE COSTUME VAULT 416

BATSUIT-CLOSE. Surrounded by licking flame, the Bat emblem begins to melt.

DISSOLVE TO:

417 BRUCE'S EYE-CLOSE 417

418 ZOOM IN 418

as we fall again into a dark hole, the Monarch Bat flying straight at the CAMERA, his red eye filling the SCREEN.

DISSOLVE TO:

419 BRUCE'S EYE - CLOSE. 419

WIDER

420 INT. BRUCE'S BEDROOM, MORNING 420

Bruce is in bed, head bandaged. Alfred is walking a doctor to the door.

DOCTOR
The injuries are relatively minor. The shot did cause a concussion. Watch for headaches. Memory lapses. Odd behavior. I'll check back in a few days.

Alfred ushers him out, returns to Bruce's bedside.

ALFRED
How are you feeling, young man?

BRUCE
Not that young. It's been a long time since you've called me that.

ALFRED
Old habits die hard. Are you alright?

BRUCE
As well as can be expected, I guess. Give me the bad news.

ALFRED
Master Dick has run away. They have taken Dr. Meridian. And I'm afraid they found the cave, sir. It's been destroyed.

Bruce looks up at Alfred, eyes narrow, puzzled.

BRUCE
The cave? What cave?

421 EXT. POLICE HEADQUARTERS ROOFTOP 421

The Batsignal lights the sky. Gordon paces.

GORDON
Where is he?

A concerned DEPUTY emerges onto the roof.

DEPUTY
The Mayor's called again.
(off the signal)
He's not going to show. Maybe he's hurt sir. Maybe he's--.

GORDON
Don't even think of it.

422 INT. BATCAVE 422

Or what's left of it. Melted ruin and rubble. Bruce stands with a worried Alfred, surveying the landscape.

BRUCE
(disbelieving)
I remember my life as Bruce Wayne.
(looking around)
But all this. It's like the life of a stranger.

ALFRED
Perhaps the fall...

BRUCE
There's one other thing. I feel...

ALFRED
What?

BRUCE
...Afraid.

ALFRED
Bruce. Son. You are a kind man. A strong man. But in truth you are not the most sane man.
(a beat)
You gave up being Batman to save a friend. But perhaps you also gave him up because you never faced why you became him in the first place.

BRUCE
...The cave.

ALFRED
What?

BRUCE
I remember the cave. Something chasing me. A demon.
(child's fear)
Oh my God, Alfred.

ALFRED
No demons, son.
(touching his head)
Your monsters are here. And until you face them, I fear you will spend your life fleeing them.

423 INT. RIDDLER'S CONTROL ROOM 423

Riddler sits on his throne, absorbing pulses of neural energy. *

CHASE (OVER)
Batman will come for me.

423A OMIT 423A *

424 Chase has been chained to the floor of his throne. 424

RIDDLER
(singing)
Your bat's gonna come. Your bat's * gonna come. *
(suddenly, lethal)
I'm counting on it.

He puts his face close to Chase's. *

CHASE
There's a reason we only use a fraction of our brains. You're cutting neural pathways faster than your consciousness can incorporate them. You're frying your mind.

RIDDLER
Major buzz kill. Spoil the mood, why don't you? Nap time gorgeous.

The Riddler draws a hypo filled with green liquid. He plunges it into her neck as she passes out.

425 INT. BATCAVE 425

Bruce stands before a dark, rocky mouth. Through this passage, the cave as it once was, sweating granite, a shifting world of shadow.

Bruce steps inside.

426 INT. INNER BATCAVE 426

FAVOR BRUCE as he walks deeper into the darkness. The walls around him undulate, as if covered in water.

427 WALLS-CLOSER. The movement isn't water at all, it's the restless shrugging of bats. Thousands of bats. 427

428 Bruce presses on. Sweat beads on his face. 428

Ahead, a diffusion of moonlight illuminates a curving rock chamber, bats here too bringing the walls to life.

Bruce moves into the moonlight. Looks up.

429 BRUCE - POV. A narrow chute. The fall he took as a child. 429

He kneels, there on the floor, worn by years of weather, a single book. A diary.

Bruce kneels, touches the leather cover, fingers lingering for a moment on his father's embossment, before he turns yellowed pages to the last entry. Painfully, by moonlight, he reads.

BRUCE (OVER)
(dreaded confirmation)
Bruce insists on seeing a movie tonight...

He pauses, gathers himself. He continues.

BRUCE (OVER)
But Martha and I have our hearts set on Zorro, so Bruce's cartoon will have to wait until next week.

Bruce stares at the book in disbelief. Then he looks up at the moonlight, tears streaming down his face.

BRUCE
...Not my fault. It wasn't my fault.

430 Suddenly, in the darkness ahead, a dark shape moves, head rising, slits opening to revel two blood red eyes. 430

The giant monarch bat spreads it's wings, huge, as it rises, suddenly airborne, rushing toward him.

431 BRUCE-CLOSE. And terrified. He turns to run. The bat's flapping wings BEAT like drums, closing fast. 431

Bruce holds his ground. Resolved. He turns and faces the monster, SCREECHING towards him, glistening fangs barely inches from his face.

Something remarkable happens. The bat holds it's position, stares into Bruce's eyes, wings spreading wide.

A beat. Then Bruce raises his arms, a living mirror. The two stand facing each other, man and bat. In the moon light on the wall, their shadows begin to blend, to merge, becoming one SHIMMERING WHITE LIGHT!

432 INT. BATCAVE 432

The mouth of the inner cave. A sudden SCREAMING DIN as a storm of bats explode into the cave, a shooting column of life and there, from within, steps a man.

433 ALFRED stands watching 433

ALFRED
Master, Bruce?

BRUCE
...Batman, Alfred. I'm Batman.

434 EXT. POLICE HEADQUARTER'S ROOF - NIGHT 434

Gordon paces before the stark light of the signal.

Suddenly the air above the familiar circle begins to shimmer and glow, becoming...

A giant green question mark. The Batsignal itself is now just the small period at the symbol's bottom.

GORDON-CLOSE. Not happy.

A435 INT. BRUCE'S BEDROOM - NIGHT A435 *

Bruce and Alfred stand over the four riddles. *

BRUCE
Five little items of an every day sort. You'll find them all in a tennis court.

Bruce lifts a pen. Begins circling letters in the words "A Tennis Court".

BRUCE
Vowels.

ALFRED
Not entirely un-clever, sir. But what do a clock, a match, chess pawns and vowels have in common? What do these riddles mean?

Bruce stares at the riddles a beat. Light bulb.

BRUCE
Maybe the answer is not in the answers but in the questions.

ALFRED
I shan't be saying that several times fast, shall I?

BRUCE
Every riddle has a number in the question.

Bruce writes the numbers from each question on a sheet of paper.

ALFRED
But 13,1,8,&5. What do they mean?

BRUCE
What do maniacs always want?

ALFRED
Recognition?

BRUCE
Precisely. So this number is some kind of calling card.

Bruce stares at the numbers. Adds them: 27. Squares them: 16916425. No luck. Starts again, separating them: 13/18/5.

BRUCE
Letters in the alphabet.

ALFRED
Of course. 13 is M....MRE? MRE?

BRUCE
How about, MR. E.

ALFRED
Mystery?

BRUCE
And another name for Mystery?

ALFRED
Enigma.

B1210037

BRUCE
Exactly. Mr.E. Mister Edward Nygma. What wasted genius. The video of Stickley's suicide must have been a computer generated forgery.

ALFRED
You really are quite keen, despite what others say.

They head for the door.

435 INT. BATCAVE 435

Ruined. They move onto the Batmobile's elevated platform.

BRUCE
Pretty bad, huh Alfred?

ALFRED
We've repaired worse sir.

Bruce hits a button and the entire platform begins to descend through a rocky shaft.

BRUCE
Good thing Mr. E. didn't know about the cave under the cave.

436 The platform continues downward, halts as Bruce and Alfred step off into the shadows of... 436

437 INT. SUBTERRANEAN CAVE 437

Dark, jagged, surrounded by water. Here, the Batwing and Batboat are stored.

ALFRED
What now sir?

BRUCE
Claw Island. Nygma's headquarters. I'm sure that's where they're keeping Chase.
(realizing)
Are all the Batsuits destroyed..?

ALFRED
All except the prototype with the sonar modifications you've invented. But you haven't tested it yet..

BRUCE
Tonight's a good night.

438 CLOSE ON- Batman's fist being shoved into a new gauntlet. 438

439 CLOSE ON- Batman's new boot snapping shut. 439

440 CLOSE ON- the improved Utility Belt buckling on firmly. 440

441 CLOSE ON- the new cowl sliding down over Batman's head. 441

442 PULL BACK TO REVEAL 442

The Batman -a darker enemy to fear.

BATMAN
What do you suggest, Alfred? By sea or by air?

Moonlight illuminates the BATWING. The BATBOAT.

VOICE (OVER)
Why not both?

A figure steps out of the shadows. Dick.

The cape is now black, yellow on the inside only. A red armored vest compliments green tights with knee armor, a utility belt and flexible black boots. A small R decorates the chest plate.

BATMAN
Dick... Where did you get that suit?

ALFRED
I...um..took the liberty, sir.

BATMAN
What's the R stand for?

DICK
(to Alfred)
Robin.
(to Bruce)
Riddler and Two-Face look like a pretty lethal combination. I thought you could use some help.

BATMAN
...Two against two **are** better odds.

ROBIN
I can't promise I won't kill him, Bruce.

BATMAN
A man has to go his own way. ...A friend taught me that.

ROBIN
(extending his hand)
Not just a friend...

B17074 B17073 B17070 B17071 B17072

BATMAN
A partner.

The Dynamic Duo clasp hands.

442A INT. LOWER CAVE ACCESS TUNNEL 442A

The Batwing ROARS through the rocky passage.

443 OMIT 443 *

444 EXT. STORM DRAIN 444

The Batboat hits the water.

445 EXT. ROOFTOP OF POLICE HEADQUARTERS - NIGHT 445

Commissioner Gordon and his deputy, standing vigil under the false moon of the Batsignal in its green glow.

GORDON
(finally)
He's not coming. Shut it down.

The Deputy reaches for the power switch. Suddenly, a ROAR cuts the night.

446 ANGLE UP TO 446

The Batsignal. The ROAR grows louder. ~~Light and~~ shadow dance, for a second it seems the Batsignal itself is flying toward us. Suddenly --

The Batwing bursts <u>through</u> the signal.

447 The dark plane BUZZES Police Headquarters, dipping a wing to Gordon. 447

448 A triumphant Gordon waves Batman onward. 448

449 INT. COCKPIT 449

Working the controls, Batman is back.

450 EXT. GOTHAM HARBOR - NIGHT 450

Still, night waters.

Suddenly, the Batboat, running silent and dark, cuts across the harbor.

451 Robin is at the helm. 451

452 ROBIN'S POV. Claw Island looms ahead. 452

453 SEARCHLIGHTS 453

atop the island headquarters pop on, one by one, flooding the water with light.

454 INT. RIDDLER'S CONTROL CENTER - NIGHT 454

The Riddler and Two-Face play electronic Battleship.

Riddler sticks a tiny Battleship on the board. It glows.

RIDDLER
A-14.

TWO-FACE
Hit!

455 EXT. GOTHAM HARBOR - NIGHT 455

A mortar EXPLODES aft of the Batboat, shooting a WATER SPOUT high in the sky.

456 INT. RIDDLER'S CONTROL CENTER - NIGHT 456

Two-Face moves a Battleship. It glows red.

TWO-FACE
B-12.

RIDDLER
A hit. And my favorite vitamin, I might add.

457 EXT. GOTHAM HARBOR 457

Another EXPLOSION to stern.

Robin is thrown as a third shell hits the Batboat. The craft EXPLODES.

458 INT. CONTROL CENTER 458

TWO-FACE
A hit.

RIDDLER
You sunk my battleship.

459 EXT. GOTHAM HARBOR - NIGHT 459

Robin slips a re-breather into his mouth. Dives underwater, starts to swim towards Claw Island.

460 UNDERWATER 460

A SPEAR shoots past leaving a trail of bubbles. Another.

461 A HIDDEN BUNKER 461

issues a stream of Armed Frogmen.

462 EXT. GOTHAM HARBOR - NIGHT 462

The BATWING soars over the water.

463 INT. - BATWING COCKPIT 463

INFRA-RED SCREEN-CLOSE

A Robin blip, besieged underwater by frogmen blips.

464 EXT. CLAW ISLAND - NIGHT 464

A laser shoots from the top of the stronghold, neatly
465 severing one of the Batwing's wings. 465

466 EXT. BATWING - GOTHAM HARBOR - NIGHT 466

The Batwing dives straight into the river.

467 INT. COCKPIT 467

BATMAN-POV-THROUGH THE WINDSCREEN. The water comes up fast, a rushing EXPLOSION.

468 EXT. GOTHAM HARBOR - UNDERWATER 468

Dark panels shift, sealing wheel hubs, growing sleek fins as the Batwing morphs now into the Batsub.

469 Two frogmen hold Robin by arms and legs. A third pulls 469
out his re-breather as several more approach with knives.

470 THE BATSUB 470

FIRES a dark rocket towards the frogmen.

471/472 OMIT 471/472

473 FROGMAN'S POV, THROUGH MASK. The torpedo racing towards 473
him reveals itself as...a capeless Batman, shooting past, grabbing Robin in one hand, from the other hand BLOWING open a bat-net which ensnares the frogmen.

473A Batman shoots straight towards the surface, breaks the 473A
water. Robin GASPS for air as Batman hooks the net-cable onto a nearby buoy.

473B-476 OMIT 473B-476

477 EXT. CLAW ISLAND SHORE - NIGHT 477

Robin climbs onto the rocky shore. Batman breaks the surface a few yards behind, pauses, re-fastening his cape to his armored shoulder plates.

Robin starts climbing up the rocks. There is a horrible crunching sound and the rock directly under Robin starts to rise.

Batman is climbing behind him but stops when he sees Robin rising.

478 WIDER 478

The island surface actually rests atop a tremendous cylindrical oil tank, rising, now, fast out of the water.

479 Batman stands on a necklace of jutting rocks. He throws a Batarang but it glances off the side of the cylinder. 479

480 WIDER 480

Batman stands staring up at Robin, who stands alone atop the metal cylinder, now more than near five stories high.

No way up. Batman spots a rusting access panel on the giant metal structure.

BATMAN
I'll see you on top.

Batman runs towards the metal door. He climbs the ladder and goes in.

485 INT. CYLINDER 485

A world of spinning, glowing question marks fills the giant, empty cylinder. Below, the CRASHING surf and rocks. Batman looks up. The ceiling is...

486 A giant steel grate flush with the sides of the cylinder. He looks below and sees faintly pointed rocks sticking out of the water. The rocks are also covered with question marks. 486

481 EXT. CLAW ISLAND 481

Robin is climbing up the rocks. Suddenly behind him...

TWO-FACE (OVER)
Looking for us?

Robin spins. Two-Face stands smiling at him, a gun in his hands.

482 Two-Face's leap is savage, aiming his pistol at Robin. 482

Robin kicks Harvey knocking the gun out of his hand and knocking him down on the rocks.

ROBIN
That was For my mother.

Harvey tries to get up but Robin kicks him down again.

ROBIN
This is For my father.

Robin picks Harvey up and punches him in the face.

ROBIN
That was for my brother.

Robin hauls off and smashes him in the face.

ROBIN
And this is For me.

The headbutt sends Two-Face rolling down the slope, fingers raking dirt and stone, finding no purchase.

483 At the last second, Two-Face grabs a jagged outcropping of Rock on the Island's edge, hanging on for dear life, feet kicking wildly over the abyss. 483
BATMAN is nearing the top of the cylinder. The grate suddenly begins to mechanically descend towards Batman, the question marks disappearing under a tremendous coin of falling darkness. Batman looks below and sees the rocks in the water. He looks above and sees the grate approaching. He is trapped. He jumps onto the descending grate and is forced to ride it down.

483A EXT. ROCKY LEDGE 483A

TWO-FACE
Finally justice is served. Sweet release from two years of torment.
(dark side)
Our body smashed and broken on the rocks below. It's better, let us die.

The rock starts to slide.

TWO-FACE
You're a boy after our own heart.

The rock pulls free.

TWO-FACE
(grinning)
I'll See you in hell.

Two-Face falls.

484 ROBIN'S hand grabs him. 484

ROBIN
No. I'd rather see you in jail.

WIDER

Robin hoists him to safety.

TWO-FACE
Good boy. Good boy. The Bat's taught you well. Noble.

Two-Face spins, a gun suddenly in his hand, pressing now into the flesh between Robin's eyes.

TWO-FACE
Stupid. But noble.

Two-Face COCKS the trigger.

487 OMIT 487

488 OMIT 488

490 Batman twirls on the rope so he is descending upside down, he is getting closer to the rocks below. He positions himself near the gear that is attached to the grate and hits a switch on his utility belt... 490

491 THRUSTERS 491

on his new Batboots fire and he uses his feet as fricion against the moving gear. He dislodges the gear, chains break,

492 IMPACT! 492

The grate flips like a pie pan. Batman lets go of the wire, cutting his thrusters and tumbling in mid-air so his hands now extend before him. He grabs one of the chains that are rising up to the top of the cylinder. He swings over to a rusty access ladder and climbs up to a trap door.

493 Batman hangs, watching the now dislodged grate fall to the watery depths below. A beat. He hoists himself through a rusting access hatch to face... 493

494 INT. RIDDLER'S CONTROL ROOM 494

BACK OF HEAD-CLOSE. The head is the Riddler's, his hair now shaved into the shaped of a question mark.

WIDER

The Riddler sits across the room, the back of his throne to Batman, a huge antenna shooting up into the night sky behind him through a round hole in the dome. A ring of light encircles him, feeding him ever more brain power.

The Riddler's throne rotates. Sitting there The Riddler in a new white unitard with glittery question marks.

RIDDLER
Riddle me this, Riddle me that.
Who's afraid of the big, black bat?

BATMAN
No more tricks, Edward.

RIDDLER
Very well let's get real.

BATMAN
Release Chase. This is between you and me.

Two-Face steps from behind The Riddler.

TWO-FACE
And me and me.

BATMAN
(off the antenna)
...You've been sucking Gotham's brainwaves. And now you've devised a way to read men's minds.

RIDDLER
Oh, Bruce, you are clever. How fitting that numbers lead you to me. For numbers will crown me king. My Box will sit on countless TV's around the globe, mapping brains, giving me credit card numbers. Bank codes. Safe combinations. Numbers of infidelities. Of crimes. Of lies told. No secret is safe from my watchful electronic eye. I will rule the planet. For if knowledge is power then tremble world, Edward Nygma has become a God.
(to Harvey)
Was that over the top? I can never tell...
(to Batman)
By the way, B-man, I got your number.

497 SCREENS-An image of Batman. Replaced by an image 497
498 of Bruce. Then Batman. Then Bruce. Then the two 498
499 images superimpose, one over the other, half Bruce, 499
half Batman.

Riddler
I've seen your mind, freak. Yours is the greatest Riddle of all. Can Bruce Wayne and Batman ever truly coexist? Ring a bell?.

Batman remains stoic, but Edward is right on.

The Riddler turns the heads on his Thinker hand-rests and suddenly his muscular phyique splits in half, simply a solid form-fitting body suit, and from within steps Edward, dressed in a skin-tight, question mark covered leotard. He stands now in the center of his glowing ring.

RIDDLER
I know who I really am. Let's help you decide, once and for all, who you really are. Behind Curtain number one...

Sugar appears on the edge of the room, points towards a curtain draped cylinder suspended overhead. The curtain rises to reveal Chase within the tube, bound, unconscious.

RIDDLER
The captivating Dr. Chase Meridian. She enjoys hiking, getting her nails done and foolishly hopes to be the love of Bruce Wayne's life.

Spice appears on the other side of the room. Gestures towards another hanging cylinder. The curtain rises to reveal a beaten and bound Robin.

RIDDLER
Batman's one and only partner. This acrobat turned orphan likes looking his best despite an endless series of bad hair days.
(a beat)
And below our contestants, my personal favorite...

500 TRAP DOORS 500

beneath Chase and Robin's cylinders open wide. ANGLE DOWN to the jagged rocks and crashing surf below.

RIDDLER
A watery grave!

501 A BUTTON-CLOSE. Shaped like a glowing green skull. 501

502 RIDDLER 502
A simple touch and five seconds later these two day players are ~~gull~~ feed on the rocks below. Not enough time to save them both. So who will it be? Bruce's love? Or Batman's partner?

BATMAN
Edward, you've become a monster.

RIDDLER
No. Just The Riddler, and here's yours. What is without taste or sound, all around, but can't be found?

He begins HUMMING the Jeopardy theme.

503 ANGLE from the water below. 503

The floor between Batman and the hanging cylinders is a holograph masking a tremendous gap. Batman is about to step into an abyss.

504 Batman stops short. Looks up at Riddler. 504

BATMAN
Death.
(louder)
Death. Without taste, sound and all around us.
(getting it)
Because there is no way for me to save them or myself. This is one giant death trap.

RIDDLER
Bzzzzz. I'm sorry, your answer must be in the form of a question. But thanks for playing.

Riddler touches the skull button. *

505/506 OMIT 505/506

507 BATMAN 507
Wait. I have a riddle for you.

RIDDLER
For me? Really? Tell me.

BATMAN
I see without seeing. To me, darkness is as clear as daylight. What am I?

RIDDLER
Oh please. You're blind as a bat.

BATMAN
Exactly!

Batman SLAMS his utility belt, releasing a high energy Batarang which he hurls at the Riddler's huge antenna.

508 THE BATARANG 508

SMASHES into the Riddler's antenna. A tremendous EXPLOSION of sparks as the transceiver overloads.

RIDDLER
Nooo!

508A Riddler is bombarded with massive pulses of neural energy. His entire head distorts, fluctuating in size and wavering. His brain seems to actually grow, skin stretching for a second over his expanding skull before snapping back into place, deflated. 508A

RIDDLER
Bummer!

The room goes pitch black.

509 RIDDLER'S FINGER - CLOSE. Hits the skull button. 509

510 ROBIN AND CHASE 510

drop through their cylinders, plummet through space.

511 BATMAN-CLOSE. Two metal lids SHUT over Batman's eyes. 511

512 BATMAN'S POV - INSIDE THE MASK 512

Small sonar screens on the back of Batman's eyepieces reveal the phantom floor and the wild criss-cross of interconnected steel beams between the Riddler's lair and the crashing ocean below.

513 BATMAN 513

throws another Batarang, which secures to the overhead dome, swings forward, grabbing a falling Chase as he passes, depositing her on a steel beam.

514 BATMAN-POV (SONAR SCREENS). Robin drops to certain death. 514

515 BATMAN 515

dives towards the sea below as he whips another Batarang
516 around a passing girder. He catches Robin just above the 516
rocks precisely as the Batrope pulls taught, using the bat-winch to shoot them back up to the beam.

517 BATMAN-POV (SONAR SCREENS) 517

As he rests Robin on the beam beside Chase. Suddenly his world flares a blinding white.

518 TWO-FACE 518

stands on the beam before him, a halogen light strapped around his head, blinding Batman's sensors.

Two-Face brandishes his gun.

TWO-FACE
All those heroics for nothing. No more riddles, no more curtains one and two. Just plain old curtains.

He COCKS the trigger.

BATMAN
Haven't you forgotten something, Harvey? You're always of two minds about everything....

The handsome side of Harvey's face turns toward them.

TWO-FACE
Oh. Emotion is so often the enemy of justice. Thank you, Bruce.

He takes out his famous Coin and flips it. Batman reaches for his utility belt and tosses into air a handful of identical coins, all shimmering in the dim light.

TWO-FACE
No!

519 As Two-Face reaches wildly for the falling storm of 519
wealth, unsure which coin is his, he loses his balance and falls from the beam to the rocks and angry sea below.

BATMAN
(to Robin)
Help Chase. I'll be back. *

520 Batman starts scaling girders. 520

520A ON THE FLOOR 520A

Sugar and Spice stand together backed by a smoke-filled world of sparks and flame.

SUGAR
Girl, can you swim?

SPICE
And ruin this hair? Hell no.
(flipping a portable phone)
I know a guy with a yacht. *

They make for the access stairs.

521 INT. RIDDLER'S CONTROL ROOM 521

Batman pulls himself into the room. The lights are still down. A lone figure crawls through the shattered equipment, trying in vain to piece together the charred fragments. His voice is small, lost.

RIDDLER
Why can't I kill you? Now there's a riddle? Not smart enough. Find a way. Fuse the transceiver to. . . what? Can't remember. Too many questions. Why you and not me? Why me? Why??!!

EDWARD-CLOSE. A burned, charred scalp. ~~Pathetic~~. WHIMPERING. Mad.

Batman looks down, his eyes sad, ~~compassionate~~.

BATMAN
Poor, Edward. I had to save them both. You see, I am Bruce ~~Wayne and~~ Batman. Not because I have to ~~be~~. Now because I choose to be.

Batman reaches out to Edward. Ed jerks in ~~fear~~, looks up.

522 EDWARD'S POV- Coming towards him, not ~~Batman~~, but a hideous demonic giant bat. 522

523 EDWARD - CLOSE. SCREAMS. 523

0374

524 EXT. ARKHAM ASYLUM - NIGHT 524

525 INT. MAXIMUM SECURITY WING 525

Dr. Burton walks the corridor with Chase.

DR. BURTON
Edward Nygma has been screaming for hours that he knows the true identity of Batman.

They reach Edward's cell.

526 THEIR POV - INT. - PADDED CELL 526

Lit only by the moon. Chase speaks through the small barred set into the heavy door.

CHASE
Edward...

EDWARD
Who is it?

CHASE
It's Dr. Meridian. Chase. Do you remember me?

EDWARD (O.S.)
How could I forget?

CHASE
Dr. Burton tells me you know who Batman is.

EDWARD (O.S.)
(giggle, giggle)
Yeesssss. I know!

Chase and Burton look at each other, on edge.

CHASE
Who is The Batman, Edward?

EDWARD (O.S.)
Can't tell if you don't say please.

CHASE
You're right, Edward. I didn't mean to be impolite. Please.

No response. Just GIGGLES.

CHASE
Edward, please. Who is Batman?

A beat. Suddenly a huge silhouette of a bat appears on the padded wall. Into it leaps Edward, the sleeves of his straightjacket madly flapping like the wings of a bat.

B10374

EDWARD
I AM BATMAAAAAAANNN!!!

527 EXT. ARKHAM ASYLUM - NIGHT 527

Chase comes down the front steps to find Bruce waiting in front of the Bentley, holding the rear door open.

CHASE
He's lost all contact with reality. Your secret is safe. Batman. Or do I just call you Bats?

Bruce smiles. He reaches into his coat, hands her a small wicker figure. The dream doll.

BRUCE
Thank you. I don't need it anymore. My dreams are all good dreams. Now.

They kiss. And the kiss is good.

CHASE
(climbing into the car)
Don't work too late.

Bruce just smiles.

528 INT. ROLLS - MOVING 528

Alfred drives out the front gates of Arkham Asylum. She spots the Batsignal in the night sky.

CHASE
Does it ever end Alfred?

ALFRED
No, Miss. Not in this lifetime.

529 CUT TO 529

The Batsignal, filling the screen.

PAN DOWN

530 EXT. TOP OF SKYSCRAPER - NIGHT 530

Batman stands on the edge of the gargoyled building, a lone silhouette keeping vigil over the city.

Then another figure steps up into frame, taking his place behind Batman. Their capes billow in the city wind.

Now there are two guardians of the night: Batman and Robin. Beware!